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Alfred Ernst.	September 1st.	Chas. Galloway,
Sam Bollinger		Miss A. Kalkmann,
Mrs. R. Goldbeck,		Horace P. Dibble,
Mrs. Alfred Ernst,		B. Strassberger,
T. S. Poppen,	TERMS LIBERAL.	Mrs. B. Strassberger,
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## EVIDENCES OF DISCONTENT; PECULIAR CONDITIONS.

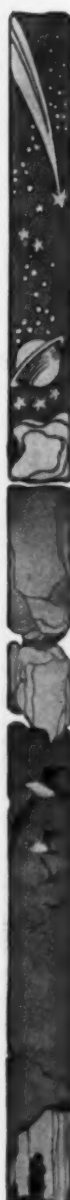
PARIS, August 27, 1907.



SOME attention was recently paid to an article in a Berlin paper, in which the suggestion was made that musical artists should combine or organize for the purpose of managing their own business affairs, free from any managerial influence, dictation or interference. No matter how viewed, the article represented a feeling that has been gradually manifesting itself in Europe among musical artists, many or most of whom are dissatisfied with the manner in which their careers are disposed of or wasted or neglected or rejected or ruined altogether, and they attribute this to the managerial situation; not so much are the managers themselves blamed as the whole European managerial proposition as a means for the advancement of the pecuniary and other interests of the artist, for naturally, if the artist secures no engagements, he can have no proceeds, no—what is the filthy lucre called?—oh, yes, money; and without money, no life, no living, and not even any art, for it is only the commercially successful nations that can foster art, the others being deficient in the means necessary to do so. It is, therefore, primarily a question of money. Money means to an artist success, as such. There is no other standard of measurement in a career. If people are willing or anxious to pay to listen to a musical artist he or she has the career in hand; to pay means money. The money received by the artist is therefore the measure of his success. Big money, as we call it in America, big success; little money, little success; no money, no success. No success, no career. No career, no artist.

Closely following this Berlin newspaper outburst comes an article in the London Nineteenth Century for August called "A Plea for the Budding Artist," written by Annette Hullah, probably a relative of the late musical essayist, in which a similar discontent is strongly expressed. The writer says many things of earnest conviction based on supposed facts, one utterance covering part of the idea, namely: "The musical status of an artist is no longer the first interest impresarios have in view; the principal consideration is whether he can draw a large audience."

This is a false start, because the age of impresarios has passed away. There are no impresarios today. An impresario is one who "engages" artists and assumes the risks himself, and such men are now unable to accomplish anything, because in Europe the debutants and even the artists are willing to pay!



Miss Hullah attributes the condition to a supply far beyond the demand, and probably that is at the bottom of the economical situation. Whether or not, the fact remains that the musical artists have driven the impresario out of the field by competing with him, and with such an opposition the impresario could not maintain himself; he was doomed then and there. As soon as the musical artist intimated his willingness to pay there arose the present system of "directions" or managers or agents, who, for a consideration, arranged the debuts, the appearances and the tours of artists, and this now constitutes a business proposition in Europe, with the artists as principals competing against themselves—that is, one against the others, the others against one. No doubt an economic force was silently at work operating to bring this about, the law of supply and demand underlying it all. But Miss Hullah's premises are not in consistence with the facts; the principal consideration is whether an artist can draw a large audience, but it is not the first interest an impresario has in view now, for there is no impresario. It is the first interest of the artist, who engages a manager or agent to accomplish it. Further on Miss Hullah admits this, for she says: "When a student finishes his term of teaching his first thought is to give a concert of his own. In the depths of his ignorant, enthusiastic young soul he sees immediate fame as the result, and he is willing to give his all toward an undertaking which he thinks will set him up in glory for evermore."

There we have it. There are several thousands of these enthusiastic young souls in Europe every season willing to give their all for the supposed glory, and with such a condition facing him the impresario had to retire. He could not give concerts with his artists paid by him to appear in European cities, who had to meet the competition of other artists who were paying their agents and managers and directors to give concerts with them. Such, therefore, is the modern system that has arisen in Berlin, in other German cities, in Vienna and Budapest and Prague, in Milan, in Paris, Brussels, and in London. The conservatories, schools, studios and private teachers are turning out thousands annually of excellent musical artists, some of pronounced talent, some with extraordinary gifts, and straightaway, the money being provided through relatives or friends, the manager, direction or agent is found, the money paid to him, the concert given, the tickets being distributed free, and—the career is begun with a deficit.

Then the agent is blamed even when, after a favorable criticism, no further results are obtained. The artist usually goes to another agent, presents his grievance and asks whether some-

# REFLECTIONS

thing cannot be done, and another concert—free tickets—is given in another city, and after a while the artist becomes known, if he or she *does* become known, and then an arrangement is made to pay to sing or play in some orchestral concert to secure a paying audience as listeners. With the exception of a few artists in Europe—a very few compared to the great mass—nearly every singer or player pays to get on a program of an orchestral classical concert. *The orchestras are to a great extent maintained through these receipts from artists.* Remove this source of income and many orchestral concerts *could not take place*—in Europe! Under such circumstances no impresario can exist, and hence there are none.

Once more, let us not forget that at the basis of all this we will find a law at work, an economic law, that regulates this musical artist question as relentlessly as it does the produce market, the metal market, the stock market and the shipping market. It is an extremely difficult matter to deal with this question because of the want of data, but the phenomena before us tell us the results. We see them; they are obvious. There are too many of Miss Hullah's "enthusiastic young souls" with money, and this supply is so far beyond the European demand that the prices have naturally fallen below the "live" point, and in order to secure auditors' tickets for concerts must, like Maryland peaches, be given away in order to find consumers. There is such an ardent desire for good music in Europe that Europe is unable to support the musicians who make the good music. There is no paradox in this. It is a self evident proposition. Every intelligent person on the Continent is desirous to cultivate good music, and such a plethora of artists has arisen that the good music is given for nothing, without compensation, and in some communities and circles the idea has now obtained that a musical artist must consider himself or herself complimented if the people of that circle or community deign to attend the performance. The audition is looked upon as a recommendation, as an endorsement.

Such conditions prevailing, there cannot be any practical results found in the usual denunciation of the manager or agent, because under any or all circumstances the artist could not find it consistent with personal dignity to attend to the details of a concert or recital; he must have his personal representative, and the personal representative is the manager, and as there is a greater supply than demand the manager fixes the terms. Close the conservatories, schools and studios for a few years and the artists will then fix the terms, but as this will not, cannot and should not be done, the situation will retain its *status quo*.

Remedy? There is no remedy. The instance will develop itself and finally resolve itself into its natural constituent elements. If the musical profession offers no greater results in practical life than now, the number of those entering it will diminish. The enthusiastic souls that Miss Hullah describes will become engineers, statesmen, financiers, poets, critics, shoemakers, millionaires or chauffeurs, and then the musical manager, for want of occupation, will become a music critic, and the millennium will have arrived. Until then let us go to concerts with free tickets.

In the meantime let us also not forget that Dr. Joachim, after playing in England for fifty years, died poor. He was titled there, but that did not pay. Furthermore, the efforts to work on a co-operative plan have never met with enthusiastic support in the musical profession. Tamagno, tired of the managerial methods of Milan, promised to contribute—it was in 1901—20,000 lire to an organization of singers who would engage to secure engagements independent of the local managers. When he found that the singers were "working it both ways" with the committee and the managers, he withdrew the fund and the scheme collapsed. Some one once said: "What's the use?"

## The Mac of the Kenzies.

Nothing makes a Briton prouder more than to call attention to the ancestral tree of a Scotchman. He becomes inflated with the grandeur of the Isle and the prominence of the hereditary in-

stinct. He forgets Beaconsfield then and all he said and did, particularly that wonderful reply he made when some one alluded to the glory of ancestry on the part of a British peer, and Disraeli replied: "Who is he? My ancestors conversed with the Queen of Sheba"—and this was neither Gounod's nor Goldmark's; it was the original sable lady. The other day the St. James Gazette made the following a paragraph:

The chief of the Royal Academy of Music, Sir Alexander Mackenzie, was born sixty years ago today, and as he is directly responsible for a large proportion of the musical taste of the rising generation, much depends on his likes and dislikes. His duties at the Royal Academy are necessarily very onerous, and take up a great deal of his valuable time, for the direction of the instruction of several hundred musical aspirants cannot be lightly undertaken. Sir Alexander is in many ways a typical Scotsman: hard to convince, sound of principle, and very thorough in his methods. That he does not entirely approve of Richard Strauss, at any rate so far as "Salome" is concerned, is therefore hardly surprising. His own compositions, "Colomba," "The Troubadour," "The Rose of Sharon," "Bethlehem," etc., are full of the soundest musicianship and academic correctness of method and expression. It is not easy to overestimate his influence on the musical taste of the day.

This is provincially affectionate, and probably the writer of it is a newspaper chum of Sir Aleck. It may or may not be brutal to use the paragraph to ask how many of the pupils of the Royal Academy of Music of London studying from the day when Sir Mackenzie assumed charge until now—how many have appeared in the world of music to say something? The paragraph says at the end: "It is not *easy* (italics mine) to overestimate his (Mackenzie's) influence on the musical taste of the day." It is not hard, the writer meant. How is any one to overestimate what Sir Alexander has done when no one can mention the name of one pupil of the Royal Academy of Music, London, who has, in all these years, made the slightest impression on musical art anywhere? Is it the object of that Academy to turn out orchestra musicians, choir singers, chorus singers or miniature teachers? Very well. Then say so. Let us have one musician, no matter in which direction, who will utter something or do something that will bring him out of the surfaces of the Academy. Mention one. Miss Hullah has a better field for reform right in the London music schools than anywhere else. That is the spot where much of the disappointment in music arises. Right there.

## A Record.

The Daily Mail, a London newspaper that is known to be energetic and not at all diffident when it comes to publishing news, printed the following on Sunday:

### PIANO RELIABILITY TRIALS.

Mr. Napoleon Bird, of Stockport, who holds the long distance non stop piano-playing record, has accepted a challenge to play Mr. David Monk, of Bolton. The conditions are that both shall start playing together, and the one who plays longest wins. The stakes are £100 a side, and the parties are to play from memory.

That Napoleon Bird had the choice in the betting, I learn. Imagine a pupil of the Royal Academy having as much even as an opportunity to make out of his or her musical learning £200 on any kind of musical issue. I merely present this item as an example of the kind of performance in music in England that offers a pecuniary reward. Is that one of the results of the music schools? No? Then where are the other and different results?

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When Clemenceau, Prime Minister of France, left Carlsbad after his cure, he did not come directly to Paris, but he stopped



# REFLECTIONS

over at Munich. What for? To attend some of the performances of the opera festival in that city. When Secretary Root leaves Hot Springs does it ever occur to him or any American Secretary of State or any Cabinet Minister to stop over at Cincinnati to attend a Musical fest? Yes, a Turnfest or a Schuetzenfest, where votes are collected. But a music fest? We are nearly as bad in music as they are in England.

■ ■ ■

Colonel Henry Mapleson has decided to enter the managerial

field in London and Paris on a large scale, the plan for an opera house in London not having been realized, as the Syndicate could not find the proper plot of ground at anything like a reasonable figure. I suppose the management will be known as the Société Internationale de Paris or de Paris et de Londres, although I am not sure. The Cross of the Legion of Honor was recently conferred on the Colonel because of his activity in helping to bring about the entente cordiale.

BLUMENBERG.



## MUSICAL EDUCATION.

As the incoming president of the music section of the National Education Association, Frances E. Clark, of Milwaukee, is already formulating plans of progress. Supervisor of music in the Milwaukee schools for some time, Mrs. Clark has always been one of the advanced and enthusiastic members of our government music educators. Vacations and holidays and a good part of the nights go into the work, and with no hurt, of course, to herself. Mrs. Clark is a large, well formed, whole souled type of young woman, with kindly, intelligent eyes, a well modulated voice, and always has something worth hearing to say. She has been one of the shining lights of musical conventions and associations, and is esteemed as one of the strongest and best equipped supervisors in the country.

The raise in music standard in the schools, necessitating new and advanced courses of music study, a revision of musical nomenclature, and how best to make music serve in the best civilizing of the modern child, are some of the new things being discussed. Association of the workers in harmonious but earnest discussion of problems growing out of every day experience has been one of the means for advancing this standard. Music teachers willingly spend half a year's salary to cross the continent in order to do this. But one result is possible to spirit of this type. The next National Education Association convention will be held in Cleveland, favorably situated between East and West. As interest is high and deep, a large attendance is expected in that city next July. Almost every State in the Union was represented at the recent meeting in California.

There will be a Connecticut State Music Teachers' Association in Hartford in October. Hamlin E. Cogswell, of the Indiana (Pa.) Normal Conservatory of Music, will be one of the speakers.

In Syracuse University there is an advanced teachers' college, of which W. A. White is director. The following is the course of study there: First year—Sight singing, harmony, voice, piano, musical analysis, history and methods of teaching, ear training, chorus work. Second year—The same, with addition of acoustics, one modern language and history of music analysis. Third year—Continuance of same, with methods for teaching, vocal and instrumental. A certificate authorizing teaching of music in the city schools follows this course, and a still more advanced course gives a degree of Bachelor of Pedagogy in Music. The work is recognized by the Educational Department in Albany, tests and examinations being submitted there. Of the graduates this year, Miss A. G. Nourse becomes supervisor of the grammar and high schools in Rome, N. Y.; Miss A. E. Waterbury occupies a similar position in Olean, N. Y.; Misses Scowden, in Cooperstown, N. Y.; G. R. Erskine, in Catskill, N. Y., and Miss O. Gaston, in Greeneville, N. C. Edith Lawrence becomes assistant in the music department of the

Syracuse Teachers' College. Miss Robinson, another graduate, has supervised six years in the Cortlandt schools. In the North Carolina School for the Blind Mr. Cox, a graduate, is director, and Gertrude Fisher is teacher of piano and harmony. Louise Weller is supervising at Waverly, N. Y.

Osborne McConathy is the name of one of the strongest men in the New England ranks of school music supervisors. His field is Chelsea, near Boston. This musician is pushing forward in every grade under his keeping, and has secured many privileges for music from the authorities, including a valuable increase in time for teaching it. He is also active in meetings and conventions, reading papers, leading discussions, etc. He recently read a very interesting paper at Worcester upon "The Influence of School Music Upon the Life of the Community."

E. G. Hood, of Nashua, N. H., is a school music director who takes deep interest in the Worcester Festival movement. He is director, leader of societies and clubs, and an untiring worker. Whittier, Lowell, Bryant, Holmes, Emerson, Longfellow, Taylor, Keats, the Brownings and Shakespeare are represented in the text of songs used by the schools and set to music by Beethoven, Wagner, Gluck, Weber, Schumann, Schubert, Brahms, Gounod and the best American composers. One hundred and seventy-five voices from the high school, an elective body of enthusiastic young folks, gave the first concert of the last May Music Festival at Nashua, singing "The Sun Worshippers," by Goring Thomas, and "Fair Ellen," by Max Bruch, with the Boston Festival Orchestra and soloists of the festival—Frederic Martin, Dr. Ion Jackson, Alice Merritt-Cochrane, and a graduate of the school, Helen S. Ward, of Nashua. For the next May Festival the high school students have in preparation "The Seven Last Words of Christ," by Theo. Dubois, and Gounod's "Gallia." Florence Hinkle, Frank Ormsby, Emilio de Gogorza, and the Boston Festival Orchestra have been engaged for that occasion. The Board of Education, people of the city and surrounding sections, and the teachers and children all co-operate heartily in the school music movement in Nashua.

E. G. Cooley, superintendent of the Chicago city schools, and the incoming president of the National Education Association, expresses himself as strongly interested in music and in musical education, and as highly appreciating the work done by the corps of musical instructors in the Chicago schools. Mr. Cooley is enthusiastically praised by his associates, and the recent evidence of high esteem in which he is held by educators is a source of rejoicing with them.

The Metropolitan College of Music in Cincinnati has a teachers' department, of which W. S. Sterling is dean. "The true feeling of tonality and the development of musical intelligence" are considered the salient points of the

culture pursued and the most important factors in the artistic reading of music.

Music educators everywhere are requested to send to this department names of such schools, colleges, normal conservatories, etc., as give credits for music toward a higher source. Some advanced private schools now do this, toward college work. Also names of music conservatories which have evolved from normal school work, and accounts of music associations, etc., with programs. Such information will greatly add to the usefulness of this department, and the senders may count upon the sincere gratitude of all benefited by their contributions.

FANNIE EDGAR THOMAS.

### New Material for Boston Symphony.

An unusual number of new faces will be seen in the Boston Symphony Orchestra this season. The year's leave of absence given to the concertmaster, Prof. Willy Hess, and the resignation of Timothée Adamowski will bring two new men to the first desk of the violins. In Professor Hess' place will be Karl Wendling, concertmaster of the Court Theater of Stuttgart, and of the Bayreuth Festival Theater. In Adamowski's place will be Julius Thornberg, of Copenhagen. The vacancy in the first violins, caused by the death of Arnold Moldauer will be filled by Mr. Theodorowicz, who left the orchestra several seasons ago to be second violin of the Kneisel Quartet. A new viola will share the first desk of that section of the orchestra with Emile Féir, in place of Max Zach, who has been appointed conductor of the St. Louis Choral Symphony Society. There will be a new bass clarinet in place of Mr. Frietsche, who died last spring; a new bassoon and two new horns, thus giving the orchestra a full complement of eight, and a new tuba. There will be some other minor changes in the string choir.

### Travels of "The Merry Widow."

Henry W. Savage's production of "The Merry Widow" will be given its initial performance in Syracuse, N. Y., September 23. An engagement of three days will be played in Syracuse, followed by a performance in Ithaca, N. Y., September 26, and two performances in Rochester, N. Y., September 27 and 28. The first week's engagement will be played in Buffalo, beginning September 30, thence follows a fortnight's run at the Chestnut Street Opera House in Philadelphia, after which the operetta begins its New York run on October 21 at the New Amsterdam Theater.

### Tour of the Bostonia Sextet Club.

The Bostonia Sextet Club, C. L. Staats, director and clarinet soloist, will open its second transcontinental tour September 30, at Gonia, Mich. After a few weeks in the Middle West, the club will give concerts for six weeks on the Pacific Coast, returning East about Christmas.

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24, LUITFOLD STRASSE,  
BERLIN, W., August 25, 1907.

Joachim was carried to his last resting place Monday afternoon, and it was the most impressive funeral I ever saw. Never was a violinist buried with such honors. From all parts of the Fatherland and from far beyond its borders deputations and friends came to do homage to the illustrious dead. The Emperor was represented by his adjutant, Colonel von Chelius, and the Crown Prince by Captain von Stülpnagel. Prince Friedrich Wilhelm came in person all the way from Königsberg. I saw also General von Moltke, General-Intendant von Hülsen, Max Bruch, Engelbert Humperdinck, Xaver Scharwenka (who had come from Switzerland), Robert Robitschek, Fritz Steinbach, of Cologne; Wilhelm Berger, conductor of the Meiningen Court Orchestra; Bernhard Stavenhagen, and Felix Berber, both from Munich. Leonard Borwick and Fritz Kruse came from London; Henri Petri, from Dresden; Traugott Ochs, from Sondershausen; Gerhardt Hauptmann, the famous playwright; Theodore Spiering, Willy Hess, Issay Barmas, Halir, Wirth, Hausmann and many others. Telegrams were sent by nearly all the well known artists of the world.

The funeral services were held at 9 o'clock in the vestibule of the Hochschule; they were of an intimate nature before invited guests only, and your correspondent was one of the very few press representatives to receive an invitation. An hour before the services began a great crowd assembled in front of the Hochschule, and by the time the ceremonies were over both sidewalks were packed with people, from the Hochschule to the Emperor William Memorial Cemetery—a distance of three miles. Fully 200,000 persons turned out to see the funeral train pass. It was like the funeral of a King, and was a great tribute to Joachim's memory.

The services at the Hochschule opened with a chorale, after which the clergyman, Niethak-Star, of the Emperor William Memorial Church, delivered an impressive address, dwelling on the phenomenal career of Joachim and his great work for classical music, on the new dignity which he lent to the art, and on his lofty, even religious conception of his mission on earth. The president of the Royal Academy, Geheimrat Otzen, also spoke, touching principally on Joachim as a man, extolling his character and personality. Then, to the strains of Bach's cantata, "Wie wohl ist mir der Friede der Seelen," the plain, massive oaken coffin was carried out and the long funeral train started. Three large wagons were required to carry the flowers and laurel wreaths. It was touching to see

the reverence of the crowds of on-lookers, the men, including even common laborers, taking off their hats as the hearse passed. The procession was headed by a carriage drawn by four horses, bearing the banner of the Royal High School. Then came the hearse, surrounded by a score of Joachim's favorite pupils on foot, followed by the wagons carrying the flowers. Next came a court equipage carrying the representative of the Emperor, then Joachim's family, and, finally, a long line of carriages. At the cemetery, to the tolling of the chapel bell and the strains of Beethoven's "Funeral March," played by a military band under the baton of Professor Rossberg, a personal friend of Joachim, the coffin was lowered into the grave. Hundreds came to throw in a handful of earth, and there was scarcely a dry eye to be seen.

Joachim's name now belongs to history. His career was most exceptional. Although a prodigy, he was not exploited as such, hence his genius ripened and attained full maturity. The period of tuition was a remarkably long one, and he retained his powers, in a measure, up to the last. He died at a ripe old age, his earthly mission accomplished, honored, beloved, and was carried to his grave like a king. He was indeed a favored son of fortune.



THE JOACHIM CATAFALQUE.

There have been greater violinists than Joachim, but Spohr alone occupied a position of such dignity in the musical world. The question as to who will be his successor at the Hochschule is now being discussed. Whoever it is, he will succeed him only as the head of the department of string instruments and as one of a board of four directors; the title of "Director of the Hochschule," as a whole, was conferred upon Joachim alone by special decree of the Emperor, and there is to be no sole director after him.

No one feels the death of Joachim more keenly than Emanuel Wirth, the veteran viola player of the Joachim Quartet. The poor old man, who played by Joachim's side for thirty years, is all broken down, and I doubt if he will survive the loss of his friend for long. He declares he will never play in public again.

"Tannhäuser" will be given at the Royal Opera House tomorrow for the 500th time. The first performance was on January 7, 1856. During the next fifteen years it was given too times only, but then the interest in the work increased and the 200th performance was celebrated in 1882,

the 300th in 1892, and the 400th in 1898. The title role was sung by the celebrated Niemann 136 times between 1864 and 1888. Betz sang the part of Wolfram 242 times.

The first Nikisch Philharmonic concert on October 13 will be given in memory of Joachim. The principal program numbers will be the "Eroica" symphony and Joachim's "Hungarian" concerto for violin.

Marcella Craft, the young American diva, sang the part of Violetta in "Traviata" at the closing performance of the Summer Opera at Kroll's Theater on the 10th. She was excellent, displaying a fresh, well trained voice, a finished technic and marked histrionic ability.

Gottfried Galston has for some time past been the guest of the Marquise Mario della Valle di Casanova, who has one of the most beautiful estates in Europe, at Pallanza on Lago Maggiore. The artist has been engaged to give a piano recital in the concert hall of the Palace Hotel, in Lucerne, on September 7. He will be the soloist at the third Nikisch Philharmonic concert here on November 11, when he will play the Brahms D minor concerto. He will also give, in Berlin, his series of five historical recitals with which he achieved such exceptional success in London and Paris last season.

Arthur Nevin, the well known song composer, has opened a studio here at Barbarossa strasse 52. He will teach composition and coach singers.

Mrs. King, the London correspondent of this paper, passed through Berlin the other day while on a MUSICAL COURIER mission from St. Petersburg to London.

The young San Francisco violinist, Joseph Meredith Rosencrantz, who has lately come to Berlin, is causing favorable comment in musical circles here, where he has been heard by several authorities. He displays individuality, has a large tone, and gives promise of making a career.

Theodore Spiering is to tour the United States from January to May, season 1908-9. The famous American violinist has made his mark in Europe and there will, no doubt, be keen interest to hear him again in his native land. He has been engaged to appear at a big concert at the Albert Hall, in London, on January 12, this being his first appearance there with orchestra.

He will also concertize in the English provinces under the management of Daniel Mayer, as well as in Germany and other European countries.

Rudolf King, the distinguished Kansas City pianist and teacher, has been visiting in Berlin with Mrs. King for several weeks. They will sail for home on August 31.

The composer of "The Merry Widow," Franz Lehar, has finished a new operetta entitled "Mytislay," which is to be brought out at the Apollo Theater, in Cologne, the coming season. "The Merry Widow" is having a phenomenal run at the Theater des Westens, in this city, and it is said that nearly a million copies of the waltz have been sold. I dare say it will be all the go in America, too, where Savage is to bring it out.

Godowsky is at Trouville, where he will remain with his family and assistant Aronson till the end of September.

Litta Grimm, a charming American girl, pupil of Alexander Heinemann, has received a diploma of honor from

the Stern Conservatory, in recognition of her exceptional singing. She promises to become a vocalist of much magnitude.

F. O. Newlan, the singing teacher of Omaha, has been spending the summer in Berlin. He sang for some of the leading critics of Berlin, including Wilhelm Klatte, of the Lokal Anzeiger, who was enthusiastic over his voice.

The social season in the American colony was opened by Frank la Forge, who gave a reception for Madame Johanna Galski at his home, Saturday afternoon. A large number of Americans were present, including most of the prominent members of the colony. Madame Galski, to the great delight of all, was heard in several songs by Mr. La Forge and a selection from the "Walküre." The celebrated diva was in splendid form and sang magnificently. Mr. La Forge accompanied. In this branch of art he is unexcelled. As he plays everything from memory he is enabled to follow the singer to an absolute degree such as I have rarely seen. He will accompany Madame Galski again in her forthcoming American tour.

The works to be given by the Philharmonic Chorus, under Siegfried Ochs, this season, are Arnold Mendelssohn's "Paria" (first performance), Bach's B minor mass, five Bach cantatas, Haydn's "Creation" and the Berlioz "Requiem."

Henri Berchmann, a gifted young violinist from New York, is studying here with Theodore Spiering. He was formerly a pupil of Schradieck and has for the past year been with Sevcik. Mr. Berchmann will make his debut in Berlin later on.

Alberto Jonás, who has been summering in the Thuringian forest, returns to Berlin on August 31, to resume his lessons at his private studio and the Klindworth-Scharwenka Conservatory. Jonás' pupil, Alfred Calzin, who made a successful debut here last season, will give a concert with the Philharmonic Orchestra at Beethoven Hall on December 7, playing the Brahms B flat major, the Tchaikowsky B flat minor and the Sinding concertos. He will play also in Leipzig. Two new Jonás pupils will make their Berlin debut the coming season, Sybella Clayton, of Salt Lake City, and Elsa Rau, of Baltimore. His star pupil, the nine year old Pepito Arriola, has been engaged by the leading musical societies of Munich, St. Petersburg, Warsaw, Vienna and Budapest. Little Pepito is a musical marvel.

Hugo Kaun has spent part of the summer on the Baltic and part in the Tyrolean Alps. He will return to Berlin next week.

Carl Flesch, the distinguished Hungarian violinist, is to leave Amsterdam and take up his abode in Berlin.

Nellie Felter, a pupil of Arthur Hartmann, played at the American Woman's Club, Wednesday evening, where she met with a hearty reception. During her work with Hartmann Miss Felter has made remarkable progress in technique, tone and style. She returns to her home in Colorado next month and will be heard in concerts in the West.

Kussewitzky is spending the summer at Biarritz. The great virtuoso has ordered a Seifert & Grossmann double bass, of which he expects great things, their violins having filled him with unbounded admiration. A company for the furtherance of these remarkable instruments has been formed and it bears the propitious name of "New Cremona."

ARTHUR M. ABELL.

### William C. Carl on American Organ Music.

(From the New York Herald, Paris Edition.)

William C. Carl, one of America's leading organists, is stopping at the Villa Duke of York, Carlsbad, and will proceed later to Paris to visit Alexandre Guilmant at Meudon. Mr. Carl is director of the Guilmant Organ School, organist and choirmaster of the First Presbyterian Church, in New York. He has concertized throughout the United States many times and was the first concert organist to give recitals as far north as the Klondike. He has visited Japan, China and the Philippines to study the music of those countries and traveled with the Taft party two years ago. While taking our "cure breakfast" in the midst of the early crowd at the Posthof, Mr. Carl and I gossiped about America, and, naturally, on other subjects pertaining to things that are "big," I asked him where was to be found the biggest organ in the world, and he replied:

"The biggest organ in the world is now in course of erection, and, when completed, will be placed in a concert hall in Brooklyn. The instrument will have five manuals, 140 speaking stops, and every conceivable mechanical accessory. A novel and extraordinary feature will be an 'expression pedal,' to affect the pedal board, thereby enabling the performer to play, with expression, passages written for the feet. The hall will seat 4,500 persons and concerts will be given three times weekly by noted American and European organists. I have been deputized to interview on this subject several distinguished musicians this summer, including Alexandre Guilmant, professor at the Conservatoire de Paris; M. Widor, organist of Saint Sulpice; Eugène Gigout (Saint Augustin); Louis Vierne (Notre Dame), Henri Dallery (Saint Eustache), Paul Hongeyer, organist of the Gewandhaus, Leipzig; Karl Straube, of the Leipzig Conservatory, and William Wolsteholme, the blind English organist, now in London. The plan regarding the European organists is to bring each one for an engagement of five successive weeks or fifteen concerts in all. The best known American organists will be engaged, and they will alternate with their foreign confrères. In traveling through Europe each year I find that America is far in the lead in the number of organ concerts and in the appreciation of organ music. Since the first engagement of Alexandre Guilmant at the World's Fair in Chicago, an impetus was started which has rapidly spread through the entire country, until it is an ordinary occurrence for organ recitals to be given in the smallest villages. In my own concert tours I find the appreciation of the works of Bach to be far in the lead.

"The Guild of American Organists will inaugurate a series of recitals in New York City and Brooklyn in the early autumn. This will be among the prominent musical events of the season. Among the organists engaged for the series are: Warren R. Hedden, Clarence Eddy, R. Huntington Woodman, S. Archer Gibson, John Hyatt Brewer, Gerrit Smith, G. Waring Stebbins, Scott Wheeler, J. Christopher Marks and myself.

"Many wealthy Americans are installing organs in their residences. Andrew Carnegie is aroused from his slumbers each morning by organ music. Charles M. Schwab has a \$25,000 instrument in his New York house. Morris K. Jesup, president of the New York Chamber of Commerce, has just had one completed for his Lenox villa."

### Recitals by Cecil Fanning.

Cecil Fanning and his accompanist, H. B. Turpin, have been kept very busy this summer. August 28 they gave a recital for Mrs. Robert Dawson Evans, at Beverly Cove; August 29, a public morning recital for the Black and

White Club, of Plymouth, and an evening recital at the summer home, at Plymouth, of Mrs. Edward Spooner, of Philadelphia; August 30, a recital at the Waumbek Jefferson, White Mountains, N. H. The following is taken from the Waumbek Magazine:

A remarkably large audience attended the song recital given Friday evening by Cecil Fanning and his accompanist, H. B. Turpin. That there is an unusually large number of devotees of high-class music among the guests of the Waumbek is evident from the patronage of this recital and their keen appreciation of the works presented. Mr. Fanning sang a comprehensive program embracing arias by Haydn and Massenet and songs in many languages. These included some of the classics of Giordani, Handel, Schubert, Strauss and Rieck, as well as two exceptionally satisfactory groups of English songs old and new. There were also the "Henry the Fowler" and "Edward" by Loewe. The dramatic power with which these two ballads were rendered was probably the most remarkable exhibition of Mr. Fanning's finished art. The enthusiasm displayed at the close of the program evoked several recalls for the singer and his able accompanist, who finally yielded to the demands for an extra number.

Mr. Fanning and Mr. Turpin have gone to Gloucester, to fill a number of engagements on the North Shore.

### Ludwig Wüllner an Exceptional Artist.

Ludwig Wüllner carries his audiences along with him, making them share his every mood. Those who know him only by fame are curious to see and hear him; once having done so, they thereafter seize every opportunity of again witnessing the performances of this master of song. A notice from Eisenbach follows:

Dr. Ludwig Wüllner is an exceptional artist, a special darling of the muses. Some years ago we admired him as an elocutionist; in Meiningen he has gained for himself a prominent position as an actor; now he appears as a vocalist. Here, too, he is a master in interpretation. He is, in the first place, an artist who thinks, and then a singer who has his voice entirely in his power. His singing is full of character, and as, for instance, Goethe's Lyrics, recited by Wüllner, showed us new undreamt-of beauties, his singing unfolds a new world before our eyes. His intonation is excellent, his pronunciation faultless, his mode of breathing splendid—all praiseworthy to the extreme, but above all his ability to characterize creates a profound impression. Here his song shows an alluring charm which plays daintily around us, there it is so profound and solemn that we hardly dare to breathe. This was most clearly proved in Schumann's "Two Grenadiers," which was followed by a lengthy absolute stillness—but then the ban lifted and the admiration and thanks of the audience displayed itself in stormy applause.—Eisenacher Zeitung.

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\* HANNA MARA, the Kundry of the Savage "Parsifal" Tour.

PUTNAM GRISWOLD, the Bass of the Berlin Royal Opera and Gurne-

mans of the Savage "Parsifal" Tour.

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# LONDON

25 WEYMOUTH ST., W.  
LONDON, August 28, 1907.

During the summer months there is always experienced much difficulty in finding topics of interest, not only for the musical papers, but also for the daily papers and magazines that depend upon current events for the material with which to fill their columns. Just as at the present moment there are but few events of musical importance happening in London, so there is equally a dearth of other happenings. In this scarcity, all sorts of topics are introduced, written about, discussed, and the pros and cons exhaustively considered. Among the expedients resorted to, perhaps the making of "limericks" is the most popular at the moment, particularly as there is often a prize connected with the successful addition of the fifth line to complete the rhyme. Every one talks limericks, some seriously, others more jocosely; the subject seems interminable, while affording a theme for conversation at dinners or other social gatherings where conversation languishes.

Rhythmical limericks have been going on for some time, but recently a magazine has introduced musical limericks, in which the two or three first bars of a popular or well known melody are given, with perhaps one note left out, eight or ten different tunes being suggested, while the omitted notes if properly arranged also form part of a popular ditty. As yet no one has been discovered who has solved this sort of limerick, which will no doubt soon find its way across the Atlantic and be served up to the readers of some more or less well known publication.

Just now the daily and weekly papers and magazines are full of portraits and obituaries of the late Dr. Joachim, who was well known in London, for every season the famous Joachim Quartet came over from Germany for a series of recitals, always well patronized. Last spring, however, it may be remembered, Dr. Joachim was not well enough to come for the season arranged, and it was only in June that the Quartet of his name came, but without the leader. Halir took the place of Dr. Joachim, and it is probable that in the future he will head the Quartet.

Cambridge has the past week been the scene of the annual meeting of the Esperantists, but up to the present moment there has not appeared the usual poetry or song done into that much-laughed-at language, if it can be called a language.

The only daughter of the late Sir Augustus Harris seems to have inherited a portion of the histrionic and administrative abilities of her father. Only twenty-three years of age, Florence Glossop Harris has just taken out her own company for the second tour in the Provinces. She is actress, manageress and financier for the affair, and has a company of young people who have had stage experience. She has already produced "Carmen" and other well known plays.

The Moody-Manners session, at the Lyric Theater, has been one of equal if not greater success than that of last season, when Mr. Manners gave the financial result of his

two months in London to the public in the shape of a letter showing his profits for that time. This year the performances have been on the same plane of merit as formerly, while two or more new operas in English have been added to the repertory. "La Boheme" was played for the first time in English in London, and drew a large audience that showed marked enthusiasm. Madame de Vere-Sapio sang the role of Mimi, with Joseph O'Mara as Rudolph.

The Three Choirs Festival is to be held at Gloucester this year in September, from the 8th to the 13th. Elgar's "Apostles" and "The Kingdom" are two of the leading choral works, and Verdi's "Requiem" will also be sung. The novelties include orchestral works by Dr. Cowen and W. H. Reed, and Bantock's "Christ in the Wilderness." Marie Hall (who will have returned from her Australian tour by that time) will appear and play Beethoven's violin concerto; Plunket Greene is to sing the "Five Songs of the Sea"; Sir Hubert Parry will conduct his "Sinfonia Sacra," and Glazounov's sixth symphony is to be given.

Norah Drewett is spending her holiday in Staffordshire, and incidentally went to Shrewsbury for the "Floral Fete." There were at times three brass bands going at once, reports Miss Drewett, and most of them out of tune. On September 28, Miss Drewett plays at a concert in Eastbourne, and after that goes on tour with Patti.

There have been many American musicians in town this



THE ROSE QUARTET.

summer on their way to and from New York and home. Just at this moment the streets of London are overflowing with visiting Americans, quite to the exclusion of the English and other residents, many of whom, however, are away for the holidays. The exodus back to America has begun, several musicians sailing during the past week.

Among the Americans who have been in Europe the past summer, or rather the present summer, is Mrs. W. I. Wilson, of Superior, Neb., whom I met about ten days ago in St. Petersburg, Russia. Mr. and Mrs. Wilson were spending a few days in sightseeing in that city, and went on to Moscow. Mrs. Wilson is one of the well known musicians in her city, where she teaches, and where she is connected with the local musical society, although not as an officer. She is interested in all that is done for the advancement of music everywhere, particularly in Superior, and it was a pleasure to meet, in that distant Russian city, some one who was thoroughly in touch with the musical events of her native country.

After an exciting contest at Swansea, the other day where the National Eisteddfod of 1907 has just been held,

it was decided that London would be the scene of the one of 1909. Before the Eisteddfod closed, honorary degrees were conferred on the mayor of Swansea and other local celebrities. Not less than 15,000 people attended the contest between choirs of male voices, sixty to eighty in number. The adjudicators were Dr. Cowen, Dr. Walford Davies, Dr. Protheroe, Harry Evans and Rhys Thomas. Prizes were awarded for various essays and the event closed with much enthusiasm.

The famous Vienna Rosé Quartet, it is reported from the Austrian capital, contemplates a chamber music invasion of London next spring.

The Promenade Concerts continue their orchestral way with large audiences and great enthusiasm. New works are given nearly every night and there are always two vocalists in addition to an instrumental soloist, generally a violinist. Elgar's "Pomp and Circumstance" was given on Saturday evening, the audience evincing much enthusiasm. Strauss' "Death and Transfiguration" was another number that was listened to with close attention. The soloists were Madame Esta d'Argo and Henry Turnpenny. The current week provides several new compositions, played for the first time in London, among them being Roger Quilter's "Serenade," two movements of a work by Max Reger and Walford Davies' "Holiday Tunes."

The thirty-seventh consecutive season of the Carl Rosa Company began on Monday at New Cross. Goring-Thomas' "Esmeralda" is to be revived and it is also proposed to give the first performance in English of Verdi's "La Forza del Destino."

One of the piano teachers sailing last week for America was May Lindsay Oliver, who has a studio in Moline, Ill. Miss Oliver is a young English girl who has been in Illinois for the past year, where she has already established herself as one of the prominent teachers and also as one who takes an active interest in all the musical events of importance in that State. She is one of the officers of the State Music Teachers' Association and read an interesting paper at their last meeting. During her stay in London she was a guest of Esther Palliser.

During the past week, one of Frank Broadbent's pupils has sung twice at the Promenade Concerts. This young baritone, Julien Henry, is always listened to with much pleasure, for he unites to a fine voice, an equally fine method, and has been admirably trained. His own recital during the spring was considered musically as one of the best.

The pianist next Friday evening at the Promenade Concert is to be Grace Smith, who has been heard there during the two previous seasons. She is a favorite with the Promenade audiences. Her London recitals have given her a position of prominence as a pianist and she has many engagements for the coming autumn, both in London and the provinces.

Next Monday, Herbert Witherspoon will sing with the Queen's Hall Orchestra, his numbers being two selections from "Meistersinger." That evening (as usual on Monday) will be Wagner night, the first part of the program being entirely of his works.

From Port Elizabeth, South Africa, comes the news of the safe arrival of Perceval Allen, who is to tour there.

IBBS and Tillet have just received a cablegram stating that Madame Clara Butt and Kennerley Rumford arrived at Melbourne on August 26 and were officially received by the Lord Mayor. The opening concert of their tour is to take place at Melbourne on September 10.

A. T. KING.

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**Secret of Joachim's Playing.**

(From the London Times.)

Joachim's biographer, Herr Andreas Moser, has phrased the secret of his wonderful playing in the words, "He is the first man who has played the violin, not for its own sake, but in the service of an ideal." This is certainly the truth, for there never was a simpler or more modest nature in the world. There may have been other players with as high an ideal as his, but none has united it with such unerring genius of interpretation. Joachim's performance of the violin works of Sebastian Bach, music which was formerly deemed quite impossible of execution, was a thing never to be forgotten, so deep was the insight, so thorough the sympathy, and so reverent the handling of the music. In Mozart's concerted music the quartet headed by Joachim attained an unrivalled position, and conveyed the idea, as no other body of players has managed to do, of youthful exuberance, while no touch of exaggeration could be laid to their charge. As interpreters of Beethoven, the players long ago gained the power of shedding new light upon the difficulties of the last quartets, and even of persuading their hearers that these difficulties did not exist. Joachim also, it has rightly been said, did more for the fame of Brahms in England than any one else, by bringing forward his concerted chamber music and by playing his violin concerto; and there is a sad appropriateness in the fact that Joachim's last appear-

ances in this country should have been in the brilliantly successful series of last autumn's concerts at which the entire chamber works of his great friend were performed.

As a composer, Joachim did but little in his later years, and the works of his earlier life have not attained the success which, in the opinion of many, they deserve. They undoubtedly have a certain austerity of character which does not appeal to every hearer, but they are full of beauty of a grave and dignified kind; and in such things as his "Hungarian" concerto for his own instrument, the utmost degree of difficulty is combined with great charm of melodic treatment. The "romance" in B flat for violin and the variations for violin and orchestra are among his finest things, and the noble overture in memory of Kleist, as well as the scena for mezzo soprano from Schiller's "Demetrius," show a wonderful degree of skill in orchestration as well as originality of thought. But it is hard for a man who is supreme in one direction to establish greatness in another; and a comparative indifference to Joachim's compositions may be pardoned to a generation that has so long been under the spell of the interpretative genius of one who spent a long and honorable career playing the greatest music in the greatest way.

**Toronto and Pittsburgh Entente.**

The Schubert Choir, of Toronto, with which the Pittsburgh Orchestra is to appear in the spring, is the outcome of one of the most remarkable musical movements Canada has ever known, and although this organization is but a few years old, it has already established a splendid reputation in Toronto and throughout Canada. It is the outgrowth of the People's Choral Union, of Toronto, and first appeared in 1905, surprising the Toronto citizens with a brilliant concert that attracted much attention from the critics, and aroused unexpected interest in the public.

The conductor of the Schubert Choir is H. M. Fletcher, a man of remarkable attainments and a tireless worker, who has arrived at his success by rather unique methods. Some years ago Mr. Fletcher organized the People's Choral Union in Toronto, and enlisted some 2,000 voices, which he divided into distinctive classification and put them all

under rigorous training. Within a year or so he was enabled to select the best voices and combine them into an organization which he drilled rigidly until it had achieved sufficient ability to appear in public. Then he named it the Schubert Choir and introduced it to Toronto with exceptional success. Mr. Fletcher still maintains this form of organization, taking untrained voices into his lower choruses, if they deserve it, until they are fitted for the Schubert Choir. In this way he has nearly 2,000 voices to draw upon for his choir, and also is enabled to discipline the members when they fail to meet requirements, by placing them back in one of the subsidiary organizations.

During the coming spring the Schubert Choir will give a series of concerts with the Pittsburgh Orchestra in Toronto, and Mr. Fletcher is now busily engaged in organizing his choir and drilling them with choral numbers of the program. Toronto has accepted the Schubert Choir as one of its leading organizations, and since this is its first appearance with one of the big symphony orchestras of the country, it is expected that the concerts will attract widespread attention, not only throughout Canada, but also in the States. Mr. Fletcher, the conductor, is a comparatively young man, but is a thorough disciplinarian and a musician of remarkable ability, added to which are the rare qualities in a musician of business ability and tireless energy. It is possible that following the Toronto concerts with the Pittsburgh Orchestra the Schubert Choir and the Orchestra will be heard together in some of the principal Northern cities.

**Moyle's New Studio-Residence.**

Samuel Bowden Moyle, the vocal teacher, will begin his autumn term of lessons at his new residence studios, 16 East Twenty-second street, Monday, September 16.

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14 RUE LINCOLN, AVENUE DES CHAMPS-ÉLYSÉES,  
CABLE AND TELEGRAM ADDRESS, "DELMAHEIDE,"  
PARIS, AUGUST 26, 1907.

Sunday, September 1, will be re-opening day for the Paris Opéra Comique and several of the theaters, now closed during the heated term of summer. Out-of-door places of amusement of all kinds, concerts, theaters—lig. open air "arena" style—vaudeville, etc., are all flourishing; likewise the restaurants and cafés "à fresco," with music.

A few weeks since I mentioned in these columns the unannounced engagement between Jane Noria, of the Paris Grand Opéra, and Giovanni P. Centanini, formerly of the Scala, Milan. Two days ago, Saturday, the 24th inst., Mlle. Noria (or Ludwig, as is her family name), and M. Centanini were married in Paris, at the Church of Saint Michel des Batignolles. The double marriage ceremony, performed first at the Mairie and later at the church, was followed by an exquisite déjeuner en famille, which was strictly private and attended only by the immediate family and a few intimate friends. In the afternoon the happy couple started on their bridal tour en automobile.

Another musical wedding has just been celebrated in Paris, the contracting parties being the well known Holland violinist, Johannes Wolff, and Mme. Georges Gosport. The nuptial knot was tied in the Church of Saint Ferdinand des Fernes.

In both these instances THE MUSICAL COURIER expresses best wishes and hearty congratulations.

Jean de Reszké has just accepted the proposition made him by MM. Messager, Broussan and Lagarde, to become directeur du chant (master of the chorus singing) at the Paris Opéra under their management, beginning January next. It is said that a free hand will be given the new directeur du chant to improve the work of these singers,

if he can. This should not be so difficult a task, judging by much of their work in the past.

Among new singers engaged to appear next season at the Opéra is a tenor for heroic roles, including Lohengrin, Rhadames, Raoul, Samson, Prophet, etc. Recently I had an excellent opportunity of listening to this singer's lesson work, both in voice training and in coaching, with Dr. Frank G. Dossert, an American teacher, who is now located permanently in Paris. This new tenor has a splendid voice, and Mr. Dossert predicts for him a sensational success at the Opéra.

Gemma Bellincioni, the opera prima donna, after passing a month in Switzerland, has returned to her estate, Ardenza, in Livorno.

Commenting on the engagement of Felix Weingartner to fill the place of Gustav Mahler as director of the Royal



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Opera at Vienna, a French writer mentions an agreement arrived at between the courts of Berlin and Vienna by which the engagement is made possible. It appears that when Weingartner was allowed to abandon his position as conductor of the Berlin Royal Opera, it was stipulated

that he should not accept a similar position elsewhere in Europe. This clause, by the above cited agreement, is now made non-operative.

The accompanying portrait is the latest one of Léon Rinskopf, the excellent conductor of the concerts at the Ostende Kursaal, where many famous artists appear each summer season. Programs from those exceptionally fine musical events at the Belgian Spa have frequently been published in THE MUSICAL COURIER.

The committee formed to found an International Mozartium has decided to acquire a park and a villa in one of the finest streets of Salzburg, and to erect there a Mozart house or museum of souvenirs. The park is near the hotel and the Mirabell Gardens, where concerts are given in the summer time.

In Italy the composer Don Lorenzo Perosi brought an action against a gramophone company which reproduced, without authorization, the music of his oratorios. The company was condemned to pay the composer the sum of 120,000 francs. Don Perosi, having won his case and secured his rights, turned this respectable sum of damages over to various charitable institutions.

Alban de Polhes, the author of "L'Enfant du Temple," a play having a very successful run this summer at the Paris Ambigu Theater, has just disposed of the Italian rights to M. Ricordi.

M. Rimsky-Korsakoff has just finished a new opera, "Zolotoi Pietchok," based on a popular story of the country. The work is to be produced next winter at the Imperial Opera of Saint Petersburg.

Richard Buhlig, who will play the Steinway piano in his American tournée this season, is summing at Varenne.

DELMA-HEIDE.

#### Mostly About Muck.

Dr. Muck, the conductor of the Boston Symphony Orchestra, has spent the summer at Dobelbad, in Austria. He returned to Berlin for a few days on September 10, and will sail for this country toward the end of the month. All the new members of the Boston Symphony Orchestra that are coming from abroad were engaged by Dr. Muck. This work, together with the making of programs and the studying of new scores, has given him a busy summer.

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## THE STEINDEL CASE IN STUTTGART.

The charges against Herr Steindel, director of music, of ill treating his three sons were heard before a crowded court in Stuttgart recently, says a paper of that city. The boys—Bruno, aged seventeen; Max, sixteen; and Albin, fourteen—with their father, composed the Steindel Quartet, which was famed both in Germany and in England. Twenty witnesses and experts had been summoned.

The indictment of Dr. Bauer, the State prosecutor, charged Herr Steindel with having deliberately ill treated his children by means of dangerous instruments, and in the case of the youngest boy by an injury which endangered his life. He had, it was alleged, beaten the boys on the arms so that they became greatly swollen, while Albin was so flogged on the bare body that festering wounds were caused.

On one occasion Albin was forced to undress and to sit on a hot oven, so that fearful burns were caused and his life was endangered. After that the father, said the indictment, flogged Albin (despite his burns) so violently with a broom that the blood ran in streams and the boy suffered agonies of pain. Pins were stuck in the boy's arms, and Bruno and Albin were more than once threatened with throttling.

Herr Steindel was also charged with having beaten his wife in such a fashion that she had wounds on the head and a swelling on her arm.

Herr Steindel, who has been under police examination since July 13, made a lengthy statement. He did not

believe that he had ill treated his children, who had never made any complaint to him. The accusations were much exaggerated, for he had only punished the boys when they deserved it. The children had never shown their wounds, and it was false that he had set Albin on a stove on account of his bad playing. He explained the breaking of a stick with which he was punishing Albin as due to the fact that the boy had put it on the stove to dry it up.

Frau Steindel stated that her husband had never treated the boys in such a barbarous fashion as had been described. Albin, she said, was slow in his lessons, and was sometimes punished for that reason. She herself had been struck, but she said it was only a trifle.

The boys, Albin and Max, refused to give testimony. Bruno, the eldest, admitted that his father had at times exceeded his just right of punishment. He described the case of the oven, and added that the day after it Albin was again beaten so that blood flowed. His own punishments, however, Bruno said, were deserved. His father had struck his mother, "but," said the boy, "after all, that

occurs in all families." The audience burst into loud laughter.

Bruno evidently sought to modify the complaints against his father as much as possible. Dr. Schwarzkopf said that though the accused was excitable his mind was perfectly normal.

After the evidence of various friends, one of whom was an eye witness when Albin was punished in bed, a teacher named Klopfer, said that their schooling was only an hour and a half in the week. He added that once he saw Albin so beaten that the blood caused his shirt to adhere to his body.

The Court sentenced Steindel to imprisonment for seven months and three days. Frau Steindel burst into tears on hearing the sentence.

A versatile writer undoubtedly is the Portuguese author Alfredo Pinto. Occupied at present with a trilogy, "Santa Isabel," "Santo Antonio" and "San Francisco," to be set to music by Señor Henrique dos Santos, he is busy at the same time with an opera in two acts, "Luisa," for the composer Thomaz de Lima, and is also writing a poem entitled "Job," for which he will have as musical collaborator Señor Cartá Ferreira, professor at the Lisbon Conservatory.



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## 'T WAS BUT A DREAM.

HOW BAYREUTH-ON-HUDSON STRIKES JOSEPH BENNETT, IN THE LONDON DAILY TELEGRAPH.

Like Bully Bottom, I had an exposition of sleep upon me, and wishing to shake it off, took down "The Pilgrim's Progress," a capital antidote when "thick slumber hangs on the eyelids." It may seem strange that a book purporting to be born of a dream should keep a man awake, but the entire region through which it leads one, all the approaches thereto and exits therefrom, appertain to a great mystery, in the dark of which, if a man enter, he may look for experiences far more curious than that of Alice behind the looking glass, where, as everybody knows, if she wanted to reach the top of a hill, the only thing to do was to run away from it.

"As I walked through the wilderness of this world, I lighted on a certain place, where was a Den; and I laid me down in that place; and as I slept I dreamed a dream."

So much of John Bunyan's glorious book was, I fear, the extent of my reading for that time. The exposition of sleep was heavy upon me; besides, was I not in a "den"—my own very particular and personal den—where, sooth to say, I often have difficulty in opposing tired nature's sweet restorer? Like the Tinker of Elstow, as I slept I dreamed a dream, and in my dream I went, swifter than Ariel, a very long way, taking with me, I know not how, all the impressions which the great allegory had made upon me in the course of many readings. Thus it was that when I had properly focused my new consciousness I looked about me and cried: "Surely these are the Delectable Mountains, and before my eyes are the gardens and orchards, the vineyards and fountains of water" that gave so much delight to Christian and Hopeful. Herein, however, I was the sport of a surprised

imagination. There were no gardens and orchards, but much even better than these. I looked from a height over a majestic river, flowing past in unruffled calm, its waters gleaming silver bright in the sun. On the farther shore it seemed as though, in days when there were giants about, a titanic force had raised against the river barrier over barrier of stony palisades, now tree crowned and weather-worn, while, yet higher, the inland hills lifted their huge forms. Around me were remains of primitive woods, dropping down toward the river, sloping upward toward ridge and summit, and touched everywhere with reds and yellows laid on by the chill fingers of passing autumn. I looked for the shepherds who welcomed the pilgrims, but saw them not. This gave me no concern, for, as I searched, there fell upon my ears the strains of distant music, blended voices and instruments, which to hear was better than were shepherds and sheep to see. Then, in my dream, I called aloud: "Where am I, and what meaneth this music?"

Straightway out of the wood at hand came an answering shout. The bushes parted, and forth stepped a long, lank man, with a hatchet face, keen eyes, and a clump of hair upon his chin. "Evenin', boss," said the man, "you must be a raal stranger in this place not to know. Guess you're lucky enough to be on the banks of the Hudson River—finest river in creation—and you've been listening to our boys and gals making the best music out of heaven." "Sir," I replied, "I am verily a stranger. I was in London half an hour ago." The long, lank man looked at me curiously, and said: "How did you escape, anyhow? Climb the wall or dodge the porter?" "You speak in a parable which is dark to me," I replied. "Tell me, are these the Delectable Mountains? and are you a shepherd? Is your name Knowledge, Experience, Watchful, or Sincere?" The man's face brightened, and he said: "Ah, now I guess where you're wandering. My name at present is Interpreter. Come with me and I'll show you all the Pilgrim's Wonders—especially the Man in the Cage and the Man and his Dream," and thereupon I went with him willingly.

My guide led me along a wide road, passing other roads which were in the making, and showing me, here and there, through the trees, the gleam of marble and the lines of fantastic roofs. "Truly," said I, "this will be a delectable city, the vestibule of that which is celestial. But I behold no Shining Ones; no trumpeters mixing their music with

looks and gestures of welcome; no harpers harping with their harps." "As to the city, boss," said the Interpreter, "I guess you've plumb hit the bull; as for the musicians—" At that moment came a great burst of harmonious sound, hearing which I stayed my steps in amaze, exclaiming, "That is worth living for!" But my guide went on, calling to me: "Hurry up, stranger. The show is full on. That's the symphony orchestra you hear." I hurried up, and after a few paces, behold there opened before me a wide plateau, commanding a view of the gleaming river for miles upon miles. Also there were buildings like unto palaces, with turrets bearing gilded vanes that glittered in the sun, while over all fluttered many flags. (Of the buildings, one I seemed to know, but where I had looked upon it before I, in my surprise and confusion, could not tell.) Around the palaces were gardens, with flowers and fountains, while far below ran a second river hurrying to join its greater sister, that they might go together to the sea.

"Of a truth," I cried, "he who built the Celestial City hath been working here!" "Wrong, stranger," said the Interpreter, "I call'te he come from N'York, and there ain't nothin' celestial about that metropolis, as far as I know. One of the most remarkable men in these United States was architect here, but a still more uncommon person had a hand in it." "Tell me, I pray you, who was he?" "Wa'al," said my guide, "he was a she." "A woman!" I exclaimed. "I said she," was the reply. "Her name—no, I won't ask her name, it might bring me down to

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earth. With what purpose did she act?" "I thought you would want to know all," said Interpreter; "you pilgrims air a mighty curious lot, as chock full of inquiries as a Methodist meetin' when a revival's on. This (waving his hand toward the palaces, now gleaming red gold in the westering sun) is America's great music factory, where the raw material of the art is worked up into the finished article which, in a few years, will make your played out Old World close down, and import our goods—at a high figure, you bet." "You are talking trade," said I, reproachfully. "Even in the City of Destruction they did not do so with music." "Wa'al," said Interpreter, "that's not here, though it might be there (pointing down the river). But come along, Pilgrim; you've shed your burden, I see, and can get through the strait gate."

Then we walked sweetly through the gardens of America's great music factory, I feasting my eyes upon the beauty of the flowers, and rejoicing in their delicate fragrance. So on, up the marble steps of the main entrance, through a wide and lofty doorway, and into a great hall, where were many men and women, playing upon instruments. "What music do they play?" I asked. "You may," said my guide, "bet your bottom dollar that it's the latest inspiration from the Beyond, but whether it came from above or below I ain't musician enough to be sure." "And I, too, know not. Let us bethink ourselves that there is an underground passage from the gate of the Celestial City to the realm of Apollyon. Away, then, away, lest a worse thing befall." "Right you air," said Mr. Interpreter, and we fled, presently halting before a building of strange shape—that which had once already called up in me a vague consciousness of having seen it somewhere before.

Then I looked upon a statue of Wagner, and all became clear. The building was a copy of the Festival Theater at Bayreuth! "Bayreuth-on-the-Hudson," I cried, as the loud opening strains of the "Meistersinger" overture crashed out, putting to flight a great company of emigrating swallows, at that moment lining up on a telegraph wire.

We entered, to find a rehearsal in progress, and at the same moment a figure in white passed among the groups on the stage. "The Lady Founder," whispered my guide. I started forward to get a better view, but she had passed quickly away. Nevertheless, I knew her. "Why," I exclaimed, "she's an old friend of mine!" Mr. Interpreter looked at me gravely, and said: "Tell me, boss, and make no error, whose leg air you tryin' to pull?" I answered: "Verily, my own, to know if I am awake or dreaming." "Oh, you're dreamin', sure enough; but come, there is more to see." We went, and saw, passing through rooms for every musical exercise—so many of them that I wearied and cried a halt. "Air you raally well now?" He extended a finger and touched his forehead, quite casually as it seemed. I nodded an affirmative. "Then understand that you've looked upon a great monument of American liberality and enterprise—finest school of music in creation; founded by a woman and run by our citizens. Don't you forget it, and don't you fail to see that a rush here of all who want to be in the front of things is as certain to take place as that these United States will one day lead the world in music as in all else. Yes, siree, we shall pale the light even of the Celestial City. John Bunyan's old hoss will pass the judge second. Look here (taking me aside), lots on this site air going up fast, but I can put you on to one for a proper commission. Shall we deal?" The descent

was such a shock that I awoke, and behold! it was nothing but a dream.

#### De Pachmann and the Duke.

"Vladimir de Pachmann, the Polish pianist, who has endeared himself to the American public," says the Knoxville Banner, "because of his unique playing and his picturesque personality, is also the possessor of a gift of repartee second to that of no one else in point of piquancy and pith. In Russia, De Pachmann's native country, the Grand Dukes, uncles of the Czar, play a very important social and political role, as all the world knows. One of them, who, for the purpose of this tale, may be designated as the Grand Duke X, is an amateur composer, of far more pretension than talent, who had often lured De Pachmann by playing his compositions for that great artist and asking him to perform them in public. One forenoon the Grand Duke and the pianist met on the promenade of the Nevsky Prospect, in St. Petersburg. 'Good morning, colleague,' said the royal pedestrian, patronizingly. 'Since when have I become a Grand Duke?' was De Pachmann's keen-edged answer. The Grand Duke X was accustomed to De Pachmann's eccentricities, else that pianist might now be playing recitals in Siberia instead of coming to this country for his farewell American tour next autumn."

Franz von Vecsey, who is to concertize through Germany and England this coming winter, will play on his tournée Jenö Hubay's new (third) violin concerto. The first performance will be given on October 18, in Hamburg.

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BUSINESS COMMUNICATIONS TO

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## EUROPEAN NOTES.

Leoncavallo's new opera, "Maya," will have its première next spring, at Monte Carlo.

Monteleone's new "Cavalleria Rusticana" was a pronounced success at Turin.

Recent productions at the Frankfurt Opera were: "Tannhäuser," "Salome," "Das Goldene Kreuz," "Cavalleria Rusticana," "Freischütz," "Pelleas and Melisande," "Hoffmann's Erzählungen," "L'Africaine," "Carmen," "Oberon," "Samson and Delilah."

Amalia Materna, the first Bayreuth Brunhilde, celebrated her sixtieth birthday recently.

I. Loew, concertmeister of the Cannstadt Kur Orchestra, has received and accepted a call as first concertmeister to the Palm Garden Orchestra at Frankfurt.

In Milan, A. Peroni has finished a comic opera in one act, entitled "I Proci" ("The Suitors"), libretto by Gaetano Gigli.

A medallion showing the relief portrait of Chopin is to ornament the house "Havanna," at Karlsbad, in which the celebrated composer passed the season of 1834. The medallion was executed in Lemberg by the Polish sculptor Popiel.

The waltz king is shortly to be personified on the stage. Such is the decision of Robert Reibenstein, librettist, and Ludwig Mendelssohn, composer, who between them have just given the finishing touches to a comic opera of which Johann Strauss is made the principal figure.

A monument in memory of Heinrich Werner, the composer of the poem "Sah ein Knab' ein Roeslein Stehen," is to be erected at his birthplace, Kirchhofmied.

Giornali di Musicisti is the title of a new musical journal just founded at Milano.

The next meeting of the Swiss Musicians' Association will be held at Baden, Switzerland, in May, 1908.

Carmelino Pintauro, the talented conductor of the Bellini Theater at Palermo, is reported as a suicide.

Carl Friedberg, of Cologne, is the successful candidate for the much coveted position of director of the conservatory at Strassbourg.

Dr. Kurt Rudolf Schwarz, of Peters' Library, in Leipzig, has been appointed professor by the Prussian Ministry of Education.

Dr. Rud. Gustav Tyson-Wolff, composer and teacher of piano at the Dresden Conservatory, died recently at Kipsdorf, Saxony.

Gustav Schmidt, a popular band leader, died last month in Frankfurt.

The program for the coming season of the Turin Opera comprises "Ariane," "Lohengrin," "Falstaff," "Wally" (by Catalini), and "Gloria."

Emmerich Meszaros, until now provisional manager of the Budapest Opera, has been nominated director of that institute for the next five years.

Karl Lafitte, composer of the opera "The Heart of Marble," is working at a grand romantic opera, for which a libretto by Theodore Mannheimer and Max Hartwich has given him the inspiration.

The municipality of Minden, Westphalia, has voted the sum of 200,000 marks (\$50,000) for the erection of an opera house.

"Prince Zileh" is the title of a new opera by the young Italian composer Alfano. The motive of the libretto was taken from Jules Claretie's novel bearing the same name and Illica is the librettist.

"Gunloëd," by Peter Cornelius (revised and arranged by Waldemar von Bausnern), is to be produced next season at the Magdeburg and Dortmund Operas. "Gunloëd" will also be heard at a concert performance in Düsseldorf, given under the direction of Professor Buth.

Felix Luetke, manager of the Nuremberg Opera, appeared recently in a new role at Vienna. He was arrested

for robbing the jeweler Heril, of gems worth 500,000 francs. Luetke had played and lost heavily at Monaco before meeting with the adventure in Vienna.

Francesco Giarda, professor of piano at the Benedetto Marcello Lyceum of Music, Venice, recently committed suicide by shooting. He was born at Novare, was fifty-five years old, and had suffered lately from violent attacks of neurasthenia, which is supposed to have been the cause of the suicide.

The People's Theater of Bussang (Vosges) gave its two annual performances on August 11 and 25. "La Reine Violante," "La Nuit de Noël" (Christmas Eve), lyric episode by Eugène Morand and Gabriel Pierné, were the attractions.

The annual report of the Music Society of Innsbruck-Tyrol shows that their conservatory of music during 1906-1907 was visited by 367 pupils, instructed in the nineteen different departments by eighteen special teachers. The new course of instruction begins October 1.

Dr. G. Goehler, the newly appointed opera conductor of Karlsruhe, is to make his last appearance as the leader of the Leipzig Riedel Society this coming fall. His farewell concert, the 300th of the society, will present Liszt's oratorio "Christus."

A congress of three days' duration in the matter of Catholic church music was recently held at Padua, Italy. The papal program, the "Credo" text and the improvement of organ music and the position of organists were the themes discussed.

At the summer festival held last month in Halle by the students' association of the Halle University, Mozart's juvenile opera, "Bastien and Bastienne," was produced before a large audience. The orchestra consisted of members of the town band and pupils of the nearby Leipzig Conservatory, and was led by a student of the Halle University, who (though a candidate for philosophical

honors) showed quite an aptitude as a wielder of the baton.

Mlle. Berlendi has been engaged by the Milan Scala to sing next season in "Louise."

"Der Fidele Bauer" (The Jolly Peasant), a new operetta by Leo Fall, libretto by Victor Léon, was recently given for the first time at the Mannheim Opera by a Vienna ensemble with more than ordinary success. The music is praised as "melodious, sparkling and catchy." Two years ago Leo Fall first drew attention to himself with an opera, "Irrlicht" ("Will-o'-the-Wisp"), the music of which showed him to be original and gifted with a rich fount of melody.

The next lyric carnival season at the Theater Costanzi, in Rome, will begin December 26. The repertory contains: "Marion" (Massenet), "Meistersinger," "Prophète," "Otello," "Tosca," "Madam Butterfly," "Salome," "Gloria" (Cilea), and "Sperduti nel buio," by the young Neapolitan composer Donandy. The artists engaged for the stagione are: Gemma Bellincioni, Maria Farnetti, Lioia Berlendi, Carmen Melis, Emilia Figoriti, and Messrs. Paoli, Cristalli, Taccani, Carpi, Lonzi, De Luca, Cicada and De Gragie. The conductor will be Mugnone.

The Vichy Verité Vichyssoise writes: "Massenet ought to be vastly pleased with Vichy. No other composer has his works brought before the public as often as he has. Last Saturday numerous fragments of his compositions, full of religious inspiration, were executed at the Church of Saint-Louis during the salutation, following a charity sermon. Among other works selections from 'La Vierge' (The Virgin) were exquisitely rendered by a choir of young girls, headed by Madame Brin, a talented soprano, under whose direction this truly religious concert took place."

Fifty-nine operas, one dramatic poem, three ballets, one pantomime and three "terpsichorean fantasies" were given from August 5 to June 30 in 300 representations by the Dresden Opera.

The Dortmund Philharmonic Orchestra promises the following works as local novelties for the coming concert season: Suites in B (with flute) and in D, by Bach; "Serenade," for four small orchestras, by Mozart; sym-



THE MUSICAL LIFE.

From the New York Evening World.

phony, No. 2, and "Champagne Overture," by W. von Baumbach; three compositions for small orchestra, by Kaun; "Serenade," by Weingartner; symphony in E minor, by Prince Reuss; symphony, G minor, by Lalo; "Variations," by Reger; "Serenade," by Weiner; "Psyché," by C. Franck; "Sinfonietta," by Raff; overture, "Mein Heim," by Dvorák; overture, by Glazounow; "Serenade," by Sekles; "Kaleidoscop," by Noren; "Carneval Suite," by G. Schumann; introduction to the third act of "Pfeifertag," by Schillings; overture, "Christelfein," by Pfizner; "Reformation" symphony, by Mendelssohn; two dances from the opera "Prince Igor," by Borodin; "Belsazar," by P. Ertl; "Interlude," by Klose; overture, "Cyrano de Bergerac," by Wagenaar, and "Rigaudon," by Van der Stucken.

The new opera house at Giessen was inaugurated July 23, with a festival performance. The auditory has a seating capacity for 800 persons, the orchestral pit for fifty musicians.

Robert Heger, the young composer, pupil of Prof. Max Schillings (Munich), has been appointed conductor of the Strassbourg Opera.

The Strassbourg Opera announces for the coming season as novelties: "Salome"; "Tragaldabas," by Eugène d'Albert; "Der Schatz des Rhampsin," by A. Gorter, and

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"Tosca," by Puccini. In prospect are also the productions of "Zierpuppen," by A. Goetzl, and "Der Vagabund und die Prinzessin," by G. Poldini.

\*\*\*

The Dortmund Conservatory Chorus will give a series of four subscription concerts this coming season. One will be a Bach program, two evenings will be devoted to à capella concerts, and at the close of the season, as a novelty, the "Children's Crusade," by Pierné, will be produced. A number of prominent soloists have been engaged for the concerts.

\*\*\*

Music in Brussels has gone into vacation. An exception is the series of open air concerts given at Waux Hall by the Orchestra de la Monnaie. The Belgian summer resorts, particularly Spa and Ostende, are better off. At the latter, not long ago, a two days' music festival was held at the Kursaal, devoted to the compositions of the most prominent Belgian masters, such as Tinel (whose "Te Deum" was splendidly executed by the Kur Orchestra), Jan Blockx, Léon du Bois, Emile Matthieu, Gilson, Van den Eeden, Mesdag, Daneau, etc. Another Ostende musical event is in preparation for the end of this month, when the entire cycle of songs and ballads by Jaques-Dalcroze will be heard at a concert to be given by a chorus of 300 voices under the conductorship of the young composer and leader George Lauweryns, who also directed the aforementioned "Te Deum." One would not imagine that at the Ostende concerts the audiences are 90 per cent. Austrian, English, German, American, and Russian, for the programs contain practically nothing but French works, Saint-Saëns, Massenet and Delibes figuring the most conspicuously.

\*\*\*

A tablet bearing the portrait of Schubert has been placed on the façade of the house in which the composer lived

while staying at Gratz during the fall of 1827. The portrait is the work of the Vienna sculptor Hans Mauer, made after original drawings of Maurice de Schwind, the artist who most frequently and most successfully painted Schubert. On the occasion of the memorial a pamphlet was published, containing the engraved portrait of Schubert; a poem by Wilhelm Fischer was read; a discourse was delivered by the musical author Ernst Decsey, and a short memoir was published about the Schubert house at Gratz. The house was the property of Marie Pachler, née Koschack, the distinguished pianist whose talent Beethoven estimated highly and to whom Schubert dedicated his songs, op. 106, "Die Thraenen," "Vor meiner Wiege," "An Sylvia" and "Heimliche Lieder."

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## GENOSSENSCHAFT TROUBLES IN LEIPSIK.

LEIPSIK, August 28, 1907.

For some years the German sheet music trade and composer circles have had occasional periods of agitation and contention through the rulings of the "Genossenschaft der Deutschen Tonsetzer," whose stronghold is Berlin. One of the most vital rulings of this Genossenschaft (society of authors) was that all composers who are members were entitled to certain fees for each public performance of any of their compositions. These fees were paid to the Genossenschaft and at the end of each year they were prorated to the composers whose works had made performance earnings. In the administration of this ruling many trying problems came up between publishers and the Genossenschaft, between publishers and composers and between composers and the Genossenschaft. There was open war and secret war for some seasons, with the principal Leipzig publishers and the principal Berlin publishers on opposing sides. But last year there was rather an amicable settlement of the principal difficulties and the publishers are now dwelling in a very good brand of brotherly love.

Notwithstanding the established tranquility, there are still some after effects that cause unfriendliness and alleged hardship in other circles. A couple of samples are hereby cited.

The summer orchestra at Bad Elster is practically under the direction of the Saxon Government, as it has been during the many years of its existence. When it was made known to the ministerium that fees would be due on the performance of certain works, word came from those headquarters that none of the compositions controlled by the Genossenschaft would be performed. The ruling is in effect to this day.

Another sample of hard luck story arising from the same cause is now heard from the recent convention of German amusement and concert hall proprietors. They complained that they were being brought into all sorts of difficulties, losses and inconveniences through the works of the Genossenschaft, and often they were not aware of their responsibilities at the time of such performances.

As a result of such complications many young composers are coming to the conclusion that if their works are ever to become popular, they must have them published without reserving any rights of production. In time the problems may thus gradually regulate themselves.

The publishing house of D. Rahter has already in print the new five-movement serenade, op. 14, by Bernhard Sekles, of Frankfurt-on-the-Main. The work was recently given at the Tonkünstler festival, in Dresden, and reported on in THE MUSICAL COURIER of July 31. The work is for eleven solo instruments, to include flute, oboe, clarinet, horn, bassoon, two violins, viola, cello, contrabass and harp. Rahter is also bringing out eighteen songs by Sekles, the group to appear under the designation, "From Scheking." These will be sung in four cities during the winter at house music concerts that have been under the Rahter management for several years.

American singers have often complained of the difficulty or practical impossibility of getting the songs by Franz Liszt. The house of C. F. Kahnt has had for many years three separate editions of fifty-seven of these songs. The editing is the same, but one edition is for each of the three languages, German, French and English. Kahnt will soon publish a new edition, probably bringing the several texts into a single copy for better convenience. The existing edition is to be had separately or in bound volumes. The Liszt songs were some of Kahnt's very first publishing in 1851, with Von Bülow and Leopold Damrosch also represented very early in the same catalogue.

Leipzig is gradually becoming a better sought point for musical tourists. Among those recently here was Harley Hamilton, conductor of the Los Angeles Symphony Orchestra. Mr. Hamilton was in the city for a week, giving much time to visiting the publishers and making a number of lucky finds. When it is remembered that the city has twenty-five firms which publish good music, the advantages of a personal visit are readily apparent.

Mrs. A. T. King, London correspondent of this paper, spent a day in the city on her return from a trip to St. Petersburg, Russia.

Glenn Hall was in Leipzig for a few days in August, on his return from a spring and summer absence in London, Paris and Marienbad. He is opening his Berlin studio early in September, and Mrs. Arthur Nikisch will make the journey to Berlin on Saturdays and Mondays to teach in the same studio, Barbarossa Strasse, 42. The Leipzig office of this paper is advising all students of Mrs. Nikisch to make Leipzig their home during the study period. All

tourists who see the old Plesse city carefully now are delighted with it. It is one of the few important German musical cities that have not yet been over Anglicized and Americanized.

Any one who will take the trouble to examine THE MUSICAL COURIER files of the last eighteen months will notice in the Leipzig correspondence a firmly optimistic belief that the musical conditions in the city are better than they have been for many years—probably a quarter of a century or more. Without wishing to risk too great a shock to tradition, one might find certain justification for saying that the Gewandhaus time of Mendelssohn was hardly of more actual importance, for who supposes that Mendelssohn would conduct like Nikisch? And did not the orchestra members at the Gewandhaus have the same hard theater routine as now?

True, Robert Schumann is not here now, but there is one Max Reger, recently arrived, and though it would not be nearly correct to believe in everything he writes, he is at least a transcendental composer a part of the time.

EUGENE E. SIMPSON.

### Virginia Listemann at Jamestown Exposition.

Virginia Listemann, the daughter of the widely known violinist Bernhard Listemann, is at present a Chicago soprano, but forthwith to be located in Boston, where she has not been heard since she was a very young girl. She has recently been singing at the Jamestown Exposition as soloist with the Innes Orchestral Band, where she created a genuine furore with her beautiful singing. Her voice is considered remarkable for its range and flexibility, and her repertory is unusually extensive, including eighteen ora-



VIRGINIA LISTEMANN.

torios, several operas, a great many songs adapted for concerts of the classical, popular, modern English, Old German, French and Italian schools: This young woman has become a great favorite in the Middle States, South and West, where she has been successfully heard for several seasons, and always winning wholesale admiration. Miss Listemann has just appeared at the Musical Festival held in St. Paul, Minn., besides in other Western cities. She soon goes to Boston, where her famous father holds an assured musical and social position, and will be heard in a recital early in the season. Both Virginia and Bernhard Listemann will be under the management of W. S. Bigelow, Jr., of Boston, for the season of 1907-08.

### A Promising Contralto.

Cecilia Winter, a very promising young contralto, has been added to Charlton's list of singers. She possesses an exceptionally fine voice, a genuine contralto, and uses it effectively. In Pittsburgh, Miss Winter became known as one of the best of the church singers in the city. Her debut concert was a great success and she received some fine offers from managers. Last season she sang in several important orchestral concerts and her reputation was greatly enhanced. Hereafter she will sing exclusively under Charlton's management. Early in the season she will begin her concert work in Pennsylvania. Many bookings already have been made for her.

### OPERA IN FAR AWAY AUSTRALIA.

SYDNEY, Australia, July 30, 1907.

The Royal Opera Company has finished its season of eight weeks of grand opera in the Majestic Theater, having presented such operas as "Carmen," "Faust," "Hansel and Gretel," "Romeo and Juliet," and "Barber of Seville," and these music dramas of Wagner: "Lohengrin," "Tannhäuser," "Walküre," and "Flying Dutchman." There were nearly fifty performances, which attracted large audiences.

The Wagner works found the greatest favor with the public, and it was the exception to find a single vacant seat at the rise of the curtain at any of the twenty performances. Wagner has been heard here before, but enthusiasm never ran so high, and the cause can only be found in the fact that Sara Anderson made the heroines—Elsa, Elizabeth, Senta and Sieglinde—such interesting and living pictures, and through which she became personally a great public favorite. Of the other successful members of the company, Richard Oeser, formerly court singer of Dresden; Emil Greder, from the same theater, and Hans Mohwinkel, of the Royal Theater, of Darmstadt, and the Stadtheater, at Hamburg, left most pleasant recollections of their work.

Great interest was centered in the performances of "The Valkyrie," which had its first presentation in Sydney on July 2. The cast was an excellent one, with Sara Anderson and Richard Oeser as Sieglinde and Siegmund; Johanna Heinze as Brünnhilde, Mohwinkel as Wotan, and Greder as Hunding. Miss Anderson carried off the honors by a most beautiful vocal rendition of Sieglinda, and her acting was little short of electrifying. She roused the audience to a pitch of enthusiasm rarely if ever before seen in Sydney. The company will make a three months' trip through New Zealand before returning to Melbourne, where the season closes on November 15, when Madame Melba will join the company and appear as Marguerite, Juliet and Mimi in "La Bohème."

### Explains Itself.

MASON & HAMILTON COMPANY,  
BOSTON, August 28, 1907.

To The Musical Courier:

On page 19 of your issue of August 7, there appears a sentence which Miss Goodson writes me that she would like rectified immediately, if agreeable to you. It is this: "I placed the fee received from the concert on Leschetizky's piano." It should be: "I placed the fee for the lesson on Leschetizky's piano."

Miss Goodson writes that "I cannot make out how the anecdote which I sent could have been misunderstood." She believes that Leschetizky would be very much upset if he has read the notice as it appears. She advises that Leschetizky would not think of taking a concert fee from a pupil and he is so generous that often he will not take the fees which he should receive for his invaluable lessons.

Yours very truly, HENRY L. MASON.

### Huss' Lake George Recital.

The recital which was recently given at Hill View, Lake George, by Mr. and Mrs. Henry Holden Huss, assisted by Babetta Huss, proved a complete success. The Lake George Mirror, in the course of an extended review of the entertainment, says:

Mrs. Huss' lovely soprano and delightfully artistic style were especially effective in the "Widmung" of Schumann and the quaint and delicious "Vieille Chanson" of Bizet, but all her selections were given with great subtlety and exquisite finish. Babetta Huss' rich and beautiful contralto won its greatest success in Mr. Huss' intensely dramatic song, "Home They Brought Her Warrior Dead." Miss Huss sings with great feeling. Mr. Huss' interpretation of Beethoven's "Moonlight Sonata" was characterized by delicacy and quiet feeling in the first two movements and splendid fire, intensity and soulful feeling in the dramatic finale. His Nocturne and Polonaise are very original and delightful compositions. The Polonaise fairly electrified the audience with its bravura and scintillating brilliancy.

### High Praise From Melba.

A second edition of Prof. Wesley Mills' successful work, "Voice Production in Singing and Speaking," has lately been issued by the J. B. Lippincott Company, Philadelphia. Recently the publishers of this volume received this commendatory letter from Madame Melba:

"There is so much valuable material in Prof. Wesley Mills' work on 'Voice Production in Singing and Speaking' that no intelligent vocal student could fail to secure helpful guidance from the technical information so lucidly set forth in its pages."

The view thus expressed by the great opera singer coincides with the estimate placed upon this work by other exponents of the art of singing. The lucid and thorough manner in which the author expounds his theories makes the work easily understood. Felicity of expression is wedded to profound knowledge. Professor Mills has written a book that will be valued by all who are capable of appreciating so scientific an exposition of the art of singing and speaking.



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## THE MUSICAL COURIER EXTRA

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SPECIALLY DEVOTED TO THE PIANO AND ORGAN INDUSTRY.

For Particulars apply to SATURDAY EXTRA DEPARTMENT.

"A NEW musical paper entitled Musica will soon be out in Rome," says an Italian exchange. How much out?

A PERSEVERING historian at last has been able to ascertain the name of the tune played by Nero while Rome burned. It was "There Will be a Hot Time in the Old Town Tonight."

THE Munich Wagner and Mozart Festival has been supported this year chiefly by Americans. The compliment will be returned, of course, when we have Bayreuth-on-the-Hudson, for Europeans will flock there.

SIEGFRIED WAGNER's previous fiascos d'estimes as an opera composer have in no wise discouraged him. He is out with the announcement of a new work, "L'Ordre des Etoiles," to be produced in October, at Hamburg.

PROF. MARSHALL HALL, of Australia, asserts that music teaching and cab driving are refuges for the failures in all other trades. It only remains now to be established which of the two occupations counts more largely in the scheme of things really necessary to the welfare of the world.

LATEST reports from Milan indicate that Puccini's new opera, "Marie Antoinette," will not be ready for production in New York this season, as only one act is finished at the present time, and the composer has expressed his intention of not hurrying the completion of the balance.

THE last vestige of doubt now has been removed regarding Weingartner's succession to Mahler's present place at the Vienna Opera, and the substitution will be made as soon as the latter leaves for America, some time after January, 1908. THE MUSICAL COURIER published the news of Weingartner's engagement two weeks before any other newspaper.

EDUARD REUSS, of Dresden, the husband of Madame Reuss-Belce, who has interpreted the part of Fricka in Bayreuth since 1882, writes to THE MUSICAL COURIER that the reports which went the rounds of the daily press some weeks ago, to the effect that his wife was in future to be at the head of the Wagner Theatre at Bayreuth, are not true. The direction will continue to be in the hands of Cosima and Siegfried Wagner. Madame Reuss-Belce has been requested, however, to assist in coaching the singers, which she has agreed to do.

MUNICH's Wagner Festival is prospering mightily. The "Sold Out" sign looms large in front of the Prince Regent Theatre before every performance. "Siegfried," on September 12, and "Goetterdaemmerung," on September 14, will end the most successful run of Wagner opera the Bavarian capital has ever had—a fine posthumous revenge for Richard I, who was driven from the city almost in disgrace when King Ludwig's influence no longer availed to protect him from those jealous of his power over his royal patron.

EMMERICH MESZAROS recently was appointed directorial manager of the Budapest Opera for a term of five years. This is the second time that he has been called to fill the position, which seems one fraught with great instability. When Hans Richter was called from Budapest to the directorship of the Vienna Opera, Gerkel, the former chorus leader of the institution, was assigned to the position, which, after a very short time, he was obliged to cede to Gustav Mahler. The latter remained at the post some two years and a half, when he in turn was replaced by Nikisch, who soon tendered his resignation. Then Meszaros was made manager of the

Opera, but his régime lasted just a few months. He was replaced at the time by Raoul Mader, the composer of the opera "The Runaway" and several ballets. Mader left recently before his five years' term had expired, and now Meszaros has the satisfaction of succeeding his successor of a few years ago.

SOME remarkable results of the "artistic temperament" are told about on another page in this issue, under the caption "The Steindel Case in Stuttgart." It appears that a father maltreated his three sons shamefully—the famous Steindel prodigies—because their playing was on occasions not up to the standard he required. The brute was sentenced to seven months' imprisonment, and it is to be regretted that the judge could not see his way clear to making it seven years. There is no form of cruelty more uncalled for or devilish than that which punishes children for faulty musical performances. Suppose the same sort of thing were done to grownups?

THE New York Sun was the only local newspaper which did not print an account last week of Hammerstein's plans at the Manhattan for the coming season. Last spring, Mr. Hammerstein and the critic of the Sun had a little difference of opinion regarding some musical question or other, and, sad to relate, the conversation was followed by goings-on not in strict keeping with the code Chesterfieldian. As gossip has it, the Sun critic then and there ceased his visits to the Manhattan (at the earnest request of Mr. Hammerstein), and its manager forthwith terminated his advertising in the amusement column of the Sun. Can the omission of the Hammerstein news matter last week be anything but an oversight? Perish the thought!

MR. REGAL, the keen and careful music essayist of the Springfield Republican, publishes this apt estimate of Grieg, made by no less a person than that other tone poet, Tchaikowsky: "Hearing the music of Grieg, we instinctively recognize that it was written by a man impelled by an irresistible impulse to give vent by means of sounds to a flood of poetical emotion, which obeys no theory or principle, is stamped with no impress but that of a vigorous and sincere artistic feeling. Perfection of form, strict and irreproachable logic in the development of his themes, are not perservingly sought after by the celebrated Norwegian. But what charm, what inimitable and rich musical imagery! What warmth and passion in his melodic phrases, what teeming vitality in his harmony, what originality and beauty in the turn of his piquant and ingenious modulations and rhythms, and in all the rest what interest, novelty and independence!"

THE London Daily Mail, usually a most accurate publication, announced recently (August 29, to be exact) that Emma Calvé, the opera singer, would "shortly take up residence at Los Angeles as a grape grower." The report stated, furthermore, that the artist "intends to purchase 1,000 acres of vineyard land, on which she will settle between 400 and 500 French peasants from her own vineyards in France. It is Madame Calvé's intention to cultivate her own special variety of champagne grape on this great estate. She also proposes to build a winter home, in which she will spend seven or eight weeks of each year. The entire investment will amount to about £100,000." THE MUSICAL COURIER was anxious to corroborate the Daily Mail story if possible, and a telegram was sent to Los Angeles, commissioning one of the city's largest real estate dealers to look into the matter. His reply reads: "No such land available for such purposes in or near Los Angeles. Employment of pre-engaged European labor would lead to Federal trouble under Contract Labor law. Likely that report is press story, 'at an investment of \$,000.'" And that is precisely the opinion of THE MUSICAL COURIER.





Edvard Grieg, living for years solely by courtesy of the Grim Reaper—the famous composer had only one lung—died peacefully last week in his own melodious Norway. Than he, no maker of good music, was ever mourned more sincerely by the musical public, for they loved none as much as him. The secret of Grieg's popularity needs no deep delving. Henry T. Finck—who wrote the best biography of the tuneful Norseman—will tell you that his music reaches all hearts, primarily because it is melodious. The amateur has the same reason, and adds gratefully that the Grieg piano pieces and songs offer comparatively few technical difficulties. The professional musician's opinion is summed up in the observations that Grieg's vocal compositions make a direct appeal because their sentiment is sincere, and that his piano compositions are beloved by them for their ingratiating themes, piquant harmonic coloring, characteristic rhythms and eminently playable "klaviersatz." The critic who weighs artistic values by the milligram can be counted upon to give the net dictum that Grieg's orchestral compositions are transcribed piano pieces, his choral works elaborated solo songs, and his chamber music—but what boots the exact calculating of the poor penmen who estimate the tonal art on the metric system? Never mind the critics, in the case of Grieg. He made his melodies for a wider court, and it has passed such judgment as shall insure them a lasting place in the musical literature of all that is best.

This writer had the honor to meet Grieg, and in commemoration of the composer's sixtieth birthday wrote the following sketch of him in THE MUSICAL COURIER of June 10, 1903:

"On June 15 Edvard Hagerup Grieg will celebrate his sixtieth birthday. Who even of those that have seen him would guess Grieg's age as threescore? He is small, straight and energetic. His blond hair is long and wavy. His eyes are of such deep blue that they seem almost transparent. He is quick in his movements, magnetic in repose and commanding when wielding the baton. He has a peculiarly winning smile—a smile so slow and so tender that it is almost melancholy. His speech is gentle and melodious. His manners, stately and graceful, are distinctly unmodern and of a period when politeness was not only paraded but also practiced.

"National as he appears in his music, Grieg is a citizen of the world. His culture is wide, his learn-

ing deep. He would rather listen than talk, but a privileged few of his friends know him as a brilliant and exceedingly witty conversationalist. Ask him about himself or about his works, and Grieg will merely blush like a schoolboy and spread his hands in protest. But turn the talk to his native country—to Norway, to its fjords and midnight suns, to its musicians, and painters, and sculptors, and writers, to its politics, its progress and its future—ah! there the man reveals himself to you at once. It is the one chord to which strangers can always make him respond. He is a patriot even before he is a musician.

"From the biographies we learn that Grieg's mother, an excellent pianist, was his first instructor, and that at the suggestion of Ole Bull young Edvard (when fifteen years old) was sent to the Leipsic Conservatorium for a four years' course of harmony and counterpoint, under Hauptmann and Richter. Grieg not only survived this, but at the same time also studied composition under Rietz and Reinecke, and piano with Wenzel and Moscheles. Too many



From a drawing by Faure, in Le Monde Musical, Paris.

EDVARD HAGERUP GRIEG.

cooks did not spoil the musical broth in the era of Edvard Grieg. We all know that at this period, 1862, Leipsic's musicians and students sunned themselves in the glory shed on the city which had comparatively so recently housed the great men Schumann and Mendelssohn. Imitation, the sincerest form of flattery, was unconsciously practiced by every teacher of composition and every fledgeling composer in Leipsic.

"Said Grieg in his quaint fashion to Liszt: 'In a place where there were so many young Schumanns and Mendelssohns I felt myself too utterly unworthy, so I went to Copenhagen.' The truth seems

to be that the young Norseman felt himself not quite in touch with the smug conservatism of staid old Leipsic. Something of the spirit of Schumann he had acquired, but at Mendelssohn's punctiliousness in form and detail the imaginative Grieg balked quite decidedly. And thus it came about that he went to Copenhagen and studied with Niels Gade. Already filled with the new spirit of the North, the songs of Scandinavia, never forgotten, ringing in his ears, and the technic of writing at his fingers' ends, it is no wonder that Grieg almost at once plunged into the task of pouring himself out on paper. One of the compositions finished at this time, the piano sonata, op. 7, in E minor, Grieg showed to Gade. The latter was nothing less than savage in his criticism. 'You will never be a composer,' he said. Even before this Grieg had felt for some time that Gade and he were pursuing different roads in art. Gade was a Leipsic disciple and graduate, and he had carried with him the traditions from Germany to his home in Denmark. Grieg struck up a great friendship with the Hartmanns, father and son, and from them he received his first real encouragement. Rikard Nordraak, the gifted young composer, also became Grieg's friend, and together they started a crusade 'against the effeminate Mendelssohnian-Gade Scandinavianism.' In 1867 Grieg founded a Musical Union in Christiania, which he conducted until 1880. In 1865 and in 1870 he visited Italy, where he spent much time with Liszt at Rome. It would have been worth walking many miles to see Grieg at a Leipsic Gewandhaus concert in 1879, when he played there his A minor piano concerto, op. 16. The Philistines were surprised into memorable enthusiasm.

"Even would space permit, it is not the purpose of this extremely limited résumé to enter into a critical discussion of Edvard Grieg's many and varied works. Posterity will fix his worth as a composer—even though some of our contemporaries have hurriedly tried to forestall posterity. It is not always safe to deny a composer greatness simply because he is 'popular.' If Grieg is but for the day he is certainly enjoying a very long day. There are no perceptible signs of Grieg's waning. The publishers are doing as good business as ever with the 'Humoresken,' the violin sonatas, the cello sonata, the wedding marches, the piano concerto, the songs ('Ich liebe dich,' 'Im Kahn,' 'Der Schwan,' 'Solvejg's Lied,' etc.), the 'Peer Gynt' music, the 'Holberg' suite, the piano sonata, the 'Ballade,' and the albums of 'Lyric Pieces.' It is stupid to reproach Grieg with being too national. Had he been less so he would not now be universal. That is a curious paradox in music. See Tschiaikowsky, Dvorák, Smetana, Verdi, Wagner and others."

What King Oscar II—once of Scandinavia and now of Sweden—wrote about Norse folk music in general, applies with particular emphasis also to the genius of Grieg: "Our folk tunes are characterized by changing rhythm and great richness of harmony, but before all things by the truth and clearness of the manner in which they mirror the peculiar mood of our people. Our folk lays are echoes from the deep forests, the high peaks, the wild fjords and the foaming, torrential cascades of our country. The melodies seem most at home on cold, long

winter evenings, heard by the side of crackling fir log fires, or far from the houses of men, in the pale summer nights of the Far North. There is no warmth of the summer sun in this music, but there are deep emotion and unaffected feeling. They spring from the lap of a folk which wins its livelihood by endurance and exposure from the frozen earth; a folk whose large majority is compelled much more than in other lands to live a solitary life; and who, on that account, are predisposed to look on the world in a half melancholy, half mystical spirit. The Scandinavians have hearts soft and true, but also of their seriousness of mind and noble courage they have often given convincing proof. For that reason Norse folk tunes will never fail always and everywhere to make a deep impression."

Is there any fatality attached to Peer Gynt, that queer sprite of Northern literature? Ibsen wrote an epical play, "Peer Gynt," Grieg furnished for it some lovely incidental music, and Richard Mansfield made a memorable production recently of both book and music. Ibsen, Mansfield and Grieg have died within the year.

William H. Sherwood, the Chicago pianist and teacher, happened to be in THE MUSICAL COURIER (New York) office when the cable was received announcing Grieg's death, and he wrote some lines of reminiscence and tribute for this paper:

During the season of 1874 and 1875, after spending six or seven months in Weimar, where I enjoyed the glorious opportunity of several months' study under Liszt. I went to Leipzig. It is my belief that the concerto in A minor, op. 16, by Grieg, was performed for the first time in Germany, in Leipzig, at a concert of the Euterpean Society, which Grieg conducted. Edmund Neupert, the Norwegian pianist, played the solo part. (Neupert afterwards moved to New York.) At that concert Grieg also directed a cantata of his own composition for soli, chorus and orchestra, Madame Grieg taking the leading solo part. I was so entranced with the beauty and originality of Grieg's composition that I called upon him the next day, and asked his permission to study his concerto and play it to him. Grieg kindly consented, and I spent several hours a day with him, several days a week, for a month, learning his music. I practiced seven or eight hours per diem on the concerto and other works of his during this period, and never had more enthusiasm for anything in my life. I learned the concerto, and also his piano sonata, op. 7; his violin and piano sonata, op. 8; his "Humoresken," op. 6 and 19, and several others of his wonderful compositions, under his personal supervision. Grieg was kindness personified, and spared no pains when he saw my enthusiasm and sincerity. A few months later I had the honor of being engaged to play at one of the concerts of the Philharmonic Society in Hamburg, under Von Bernuth. This was the second performance of the Grieg concerto in Germany. The irresistible beauty of the composition, then a complete novelty (as was its composer to the Hamburg public), combined with the enthusiasm of the performer, brought me the honor of a fanfare from the orchestra, the voluntary addition of one-third to the stipulated price agreed upon for my services on that occasion, and an offer of a renewed engagement with the Hamburg Orchestra.

During the season of 1876-1877 I had the honor of playing the A minor concerto with Theodore Thomas, in Steinway Hall, New York, and with Karl Zerrahn, at an old Harvard Musical Association Orchestra concert in Boston. These performances were either the first or second hearings of this work in America, but I do not remember the date of the Steinway Hall concert. As an evidence of Grieg's kindly nature, it gives me pleasure to state that at the time of the great Scandinavian Exhibition, a few years ago in Copenhagen, I had hoped to visit Norway and Sweden, and upon writing to Grieg of my desire to play in his country, and incidentally to perform some of his compositions, he took the trouble to write personally to several of the leading managers of musical affairs in the large cities of these countries in my behalf. Unfortunately, after much had been prepared for me, I was unable to avail myself of the treasured opportunity.

The name of Grieg is a household word with lovers of the good in music everywhere. While Brahms and Tschai-kowsky and others of the great modern composers may have written in broader and more highly developed and sustained forms, there is no composer since Chopin who has at the same time touched the hearts of music lovers, while interesting them alike with his wonderful originality, poetry, boldness and strength. Grieg will live forever in

the list of immortals, by the side of the grandest in musical history.

Grieg knew how to say musically much in little, without wearying one with tiresome repetitions. When I state that his sonatas for piano, violin and cello, his concerto and many of his shorter pieces have been constantly in my repertory, in concerts, and among the selections for my pupils ever since that time, I am merely repeating the experiences of piano players and music teachers generally, wherever good music is heard.

"Variations" took the trouble to call up the Steinway house and inquire for the exact date of Sherwood's appearance at the historical old hall. Mr. Stetson, chief custodian of Steinway lore, referred to Mr. Junge, who found out in exactly one minute and a quarter that the date was October 20, 1876. That no doubt marked the first American performance of the Grieg concerto. Historians with data to the contrary, please write.

From Birmingham, Ala., a well known singer writes of his late illustrious countryman:

To The Musical Courier:

Edward Grieg is dead and in him the world loses one of its greatest composers. But Norway also loses one of the greatest, nay, the greatest man it ever had, not only as a composer, but as a man also, a noble character and extremely loyal patriot. We have had great men in Norway—as Ibsen, for instance—but none who carried his fame as modestly and unselfishly as Grieg. Of modern composers none has had his works more frequently reprinted by American publishers. Some years ago, he wrote me that at the time forty publishers in this country had reprinted his works, and he never got the smallest returns from the sales! Would it not be a fine idea, if these publishers should send to his widow a small part of the profits—to the widow who in such great measure helped make Grieg's songs known to the world? Surely it would be a small but deserved tribute to his greatness, if these publishers would send her, say to per cent., of their profits on his works.

Everybody probably knows that Grieg's estate at the death of his widow goes to a fund—the Grieg Fund—to promote the musical interests of his native city, Bergen.

Very truly yours,

ADOLF DAHM-PETERSEN.



Dahm-Petersen's point is corroborated by Finck, who in his Evening Post obituary of Grieg points out that, "although his music was more widely published in this country and was more popular in a restricted sense than that of any other great contemporary composer, he himself received practically nothing from its sales, as it was never copyrighted in America." Let it be recorded on that page of history which will tell the "Parsifal" story as it happened in New York.

Joachim anecdotes are rife just now. These were gathered from an old fiddle volume:

Joachim was in the habit of interrupting his lessons with pointed remarks, which showed a lively sense of humor. One day a pupil, who was a native of Königsberg, played the adagio from the ninth concerto by Spohr. Although he played it correctly, it was a dry performance, and Joachim remarked:

"My dear X., it is no disgrace to have been born in the 'city of pure reason,' but if I were you I would not show it in my playing."

To another pupil, who had done the finale from the Mendelssohn concerto very solidly

and heavily, he remarked: "I beg for the next lesson that the elves do not come to dance in riding boots."

Another youth could not execute a figure that was ornamented with brilliant trills to Joachim's satisfaction. In order to make the character of the passage clear to the pupil, the master said: "The passage is meant to be a garland, with blossoms hanging on it—not potatoes."

Prof. Hugo Heermann, of Chicago, writes to THE MUSICAL COURIER:

Your paper wrote very important and interesting articles on Joachim's real worth, adding that his best musical composition was the Hungarian concerto. That is true, and it is certainly a great work. Although I had already made other program arrangements for this winter, I have changed them in order to play the Hungarian concerto this season. There is no violin concerto, except Joachim's, worthy of ranking third after Mendelssohn and Beethoven. Even the Brahms is rather more orchestral than violinistic. Therefore, the chef d'œuvre of Joachim should no longer remain practically unknown in America. I believe it was played only once in this country, at Boston. I myself played it six years ago to Joachim, who paid me the most flattering compliments. I afterward played it twice with Nikisch at the Gewandhaus concerts in Leipzig, and at Amsterdam, Zürich, Nürnberg, Frankfurt and the Châtelet Colonne concerts in Paris. As America never had the good fortune to hear Joachim, it will certainly be interested to make the acquaintance of his masterpiece "in memoriam." The reason why this work is so seldom played is its difficulty technically, for it requires a great deal of force and noble style. How poor are all the modern violin concertos compared to Joachim's gigantic work! You will certainly do a good deed in telling this to the public, and especially to the "artist violinists" who remain eternally with their Wieniawski, Bruch, Saint-Saëns, etc., ignoring entirely the real wishes of the public, and especially of the intelligent American public, the one which goes to the big orchestral concerts and which I consider far more sympathetic than the average European public. You will nowhere in the whole world find a duplicate of the attentive way in which the Americans listen to music. What a false idea the European has about the American in music! However, I pity the public of this country only for its ignorance of the masterpieces of chamber music, especially string quartet literature, which is adored in Germany, France, England, and even Spain. It certainly remains an immense field of pioneering for good music in this country. Excuse this long writing.

Yours sincerely,

(Signed) HUGO HEERMANN.

The accompanying post card, bearing important news, has been received by THE MUSICAL COURIER. The text reads in part as follows: "We have just been visiting the Conrieds. He is in fine spirits and was out walking with us. Am sure he will be perfectly restored shortly. . . . FANNIE BLOOMFIELD-ZEISLER and SIGMUND ZEISLER." The card is from Heiden, Switzerland, where Conried has been convalescing at a sanatorium.

Among those not present at Joachim's funeral in Berlin were Strauss, Nikisch, Weingartner, Muck, Siegfried Ochs and others of the progressive party.

Joachim is said to have left among his possessions the manuscript of a fully completed but unpublished violin concerto by Schumann. Reports of that sort usually follow the death of every great musical personage. The concerto in question, if it exists at all, could not have been one of which either Schumann or Joachim was proud, otherwise the musical world would long ago have heard something about the mysterious opus.

Hammerstein announces that he will forge a chain of opera houses in Philadelphia, Boston, Chicago, Washington, Cincinnati and St. Louis. May the forgery be successful.

At his Brissago villa Leoncavallo is hard at work on his latest five act opera, "The Red Shirt." Isn't it too long?

Don Lorenzo Perosi presided at the recent Congress of Sacred Music in Perugia. In honor of



the event, Conductor Mascheroni produced "Carmen" and "Otello" at the beautiful Teatro Morlacchi. "Carmen" at a sacred congress. Per bacco!

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The New York Tribune gives a list of American singers who have succeeded in grand opera: Clara Louise Kellogg, Annie Louise Cary, Minnie Hauk, Alwina Valleria, Emma Nevada, Lillian Nordica, Adelaide Phillips, Emma Albani, Josephine Yorke, Charles Adams, Suzanne Adams, David Bispham, Robert Blass, William Candidus, Emma Eames, Signor Foli, Geraldine Farrar, Julia Gaylord, Helen Hastreiter, Eliza Heusler (the daughter of a Boston shoemaker, who became the morganatic wife of Dom Fernando of Portugal), Louise Homer, Emma Juch, Pauline L'Allemande, Marie Litta, Isabella McCullough, Frederick C. Packard, Jules Perkins, Signor Perugini, Mathilde Phillips, Susan Strong, Minnie Tracy, Jennie Van Zandt, Emma Abbott, Julia Wheatley, Virginia Whiting (Signora Lorini), Edyth Walker, Marion Weed.

Where are Alice Nielsen, Olive Fremstad, Bessie Abott, Eleanore de Cisneros, Clarence Whitehill, Putnam Griswold, Josephine Jacoby, Harriet Behné, Rena Vivienne, Winfred Goff, Joseph Sheehan, Elizabeth Parkina, Sara Anderson, Joseph Regneas, Eduard Lankow, Estelle Bloomfield, Rita La Fornia, Sybil Sanderson, Frances Saville, Sophie Traubmann, George Sweet, Leon Raines, Martha Hofacker, Mary Garden, etc.? In self-defense let it be understood that the "etc." covers all those names which the present annotator may have forgotten in his attempt to fill out the Tribune list.

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Ashton Stevens, the well known dramatic critic of San Francisco, tells an excellent story on himself. In writing about a vaudeville act of a certain young woman his comments were not flattering. The actress called at the office and protested. She said: "I do not mind so much what you say about me, but you must remember that the vaudeville managers read your notices and may refuse to give me an engagement. I would not mind if I had only myself to consider, but I have to support my husband, who is a dramatic critic."

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It is very much in order that the further north some artists go the more biting the frosts they encounter, and the further south they wander the more searing the roasts.

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Ada Crossley tells the London Tatler that her mascot is a diamond lyre bird, a present from the musicians of Melbourne. A good many other sing-

ers also would be lucky if they owned a diamond lyre bird.

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The printer made "Variations" speak last week of "King George IX of Hannover." The dynasty would feel very much flattered if it had lasted that long.

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Francis Macmillan was lost in the Alps some days ago and was found at a Paris café enjoying hugely the newspaper stories of his wild adventure. All honor to the press agent.

LEONARD LIEBLING.

#### A Rare Wagner Portrait.

But few know of the existence of a portrait of Wagner



GRACE EWING

From Red Sketch by Radvan, Paris.

Radvan, the prominent Paris red sketch artist, a Russian by birth, recently made one of his red sketches, using as a subject Grace Ewing, the California alto singer, who has been in Paris, London and Scotland, and the above is a reproduction of the sketch. In speaking of her singing the Daily Telegraph specially commended her for her "tasteful rendering" of songs by Bruno Huhn, J. Delcrosse, Jensen and Auguste Hohnéy, and the Paris American Register, calling attention to her, said: "Miss Ewing sang most delightfully at the De Lausnay-Chailley concert—her fresh, warm voice and well chosen songs bringing deserved applause." Miss Ewing is expected to sing in New York during the coming season.

by the celebrated impressionistic painter, Renoir, and still fewer have been given the privilege of viewing it. It was under the following circumstances that the painting came to be made: Renoir had settled down in Naples, to pass there the winter of 1881-1882, when he learned that Wagner was staying at Palermo. He contrived to make the acquaintance of an admirer of the composer and to get an introduction. Wagner at that time showed himself absolutely hostile to all painters and photographers. But Renoir went to work with great diplomacy, chatting about Paris and the production of Wagner's works at the French capital, where "Tannhäuser" had then been given three times and "Rienzi" twenty-six times. Wagner gradually let himself be persuaded and finally consented to a sitting for his portrait. The painter went at the task with all possible ardor, but after a half hour Wagner showed such signs of fatigue and weariness that Renoir had to break off the sitting. Notwithstanding its short and insufficient duration Renoir succeeded in producing a striking portrait of the maestro, who only one year later died in Venice on February 13, 1883.

#### King Abolishes Concerts.

The London correspondent of the New York Herald heard privately what will be announced officially later on in the year, and that is that King Edward has decided there are to be no more state concerts at Buckingham Palace. The King has come to the conclusion that they are purposeless and obsolete entertainments, and although appropriate enough in the reign of the late Queen Victoria, when no balls were given, are now no longer practicable. It is found that it is easy to ask 1,500 to 2,000 guests to attend a state ball without any inconvenience, whereas at a concert no more than 1,000 at the outside can be accommodated. Now, this number is too small for what is known as the general circle and too large for the King's private friends, hence the abolition of the concerts. This does not mean, however, that there will be no more music at Buckingham Palace. On the contrary, there will in all probability be several small private concerts, which will be all the more enjoyable for their intimacy and privacy. Lady de Grey is the royal adviser in all that concerns music, and her influence will continue.

#### Columbia Herndon.

"Many Columbians," says the Columbia (S. C.) State, "who read with pride the article on 'Columbia as a Musical City,' recently reproduced in the State from the current MUSICAL COURIER, will be interested in a slight correction and the interesting supplement to the story contained in the following communication:

To the Editor of The State:

In the State of August 29, under heading "Columbia as a Musical City," the statement about Miss Herndon is not altogether correct. She is now Mrs. Ford of St. Louis. Her husband is professor in the Medical College of St. Louis. Their daughter, Rose Ford, has reached some distinction as a violinist; her mother accompanies her with the piano and their music is very artistic. They have spent much time in Europe studying music. As Mrs. Ford, formerly Columbia Herndon, has many relatives and friends in South Carolina, it is possible she and her daughter would highly entertain your musical city with some of their rare selections.

Mrs. E. P. MOORE.

Chester, August 29, 1907.

Rose Ford, the young violinist referred to, recently completed her musical education in Europe and at present is in New York. Soon she will undertake her first tour.

#### Making Music Useful.

A correspondent of a Liverpool morning paper tells a story of a bishop who was staying overnight in the country. He was awakened in the morning by hearing his hostess singing a well-known hymn. At breakfast he remarked on how sweetly the hymn had sounded. "Oh," she said, "I'm afraid you must not credit me with a special love of that hymn, but it suits me to time the boiling of eggs. I sing five verses for soft-boiled eggs and seven for hard-boiled ones!"

#### Van der Stucken's Daughter.

Ida van der Stucken, daughter of the Cincinnati conductor of the same name, is a gifted actress and will soon appear at several Berlin theaters in leading roles of the German classical drama.

#### Kentucky Protests.

THE MUSICAL COURIER, in an editorial last week, referred to the city of Paducah as being in Illinois. It was a dreadful mistake. The place is in Kentucky, and a former native of that State has called firmly for this correction.

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**MARK HAMBOURG, A MASTER PIANIST.**

The illustration on the front page of THE MUSICAL COURIER this week shows the latest portrait of Mark Hambourg, the Russian pianist, who has endeared himself to American audiences for seasons past by virtue of fine performances which ranked with the most notable ones heard in this country. The American musical world received with pleasure the exclusive announcement made a few months ago by this paper to the effect that Mark Hambourg had been engaged for a tour this season by William Knabe & Co. The pianist will reach New York early in the fall, and his concerts are to start soon afterward. His appearances will be made with all the large symphony orchestras of the country and in recital he is to be heard before all the prominent musical clubs, and also in a series of his own concerts given in New York, Boston, Chicago, Washington, Philadelphia and others of the important centers.

It is not necessary at this late day to go into any detailed biography of Mark Hambourg. The most noteworthy events of his artistic life have been his successes, and these extended from Sebastopol to San Francisco, and from Bergen to Barcelona. His style has not changed materially from that of his earlier appearances in the United States, and for that circumstance the musical community should be sincerely grateful. Temperament was always Hambourg's main asset, and without that the most scholarly performance in the world would be merely informal, and dry as dust.

Of course, with added years Hambourg has also acquired added dignity, and naturally his musical knowledge has deepened and ripened. His present musical organization might be characterized as a peculiarly well balanced one, consisting of equal parts of emotion, intellect and technical command. That is the fusion which makes for very great pianism, and Hambourg will demonstrate it here this season. His recent appearances abroad were in the nature of real triumphs, as reports from time to time in THE MUSICAL COURIER have shown. His repertory is more extensive than ever, and his concerts in America should therefore be of the keenest interest to students and music lovers alike.

**East Orange Notes.**

EAST ORANGE, N. J., September 10, 1907.

Although the musical season has not opened as yet, there are indications of great activity in the near future.

Marie A. Aeschmann, one of the most accomplished sopranos of this section, is prepared to fill concert engagements as well as to play in private musicales. This she will do in addition to her regular church work.

Nellie A. Baldwin will resume piano teaching September 22.

Anna Federer has more applications for tuition than she can fill, personally, but her assistants are well drilled in her own methods, and all pupils can be taken care of.

CLARA A. KORN.

**ABOUT ARTISTS AND TEACHERS.**

Elizabeth Patterson, the soprano and vocal teacher, has returned to New York, resuming instruction at her commodious studio, 19 West Eighty-fourth street.

Irwin E. Hassell has been chosen as one of the faculty of the Brooklyn Conservatory of Music. August 8, he played solos at Tarrytown, N. Y.

Carl Venth writes from Seattle, Wash., that he will return to Brooklyn at once, establishing himself again at 51 Seventh avenue.

Genevieve Clark Wilson has completed her vacation and returned to New York. She will resume her teaching at her studio, No. 191 Claremont avenue, New York, October 1.

John Young, the well known tenor, who has been spending a vacation of two months in Europe with his wife and family, returned last Monday to New York City.

Max Donner, violinist and composer, who has been in Europe during the past nine years, has returned to New York City, and will be heard here in concerts this coming season.

**Bach for the Bathtubs.**

The mistress of the house is a cultivated Bostonian of much musical taste, and the whistling of the footman, who believed himself alone in the house, fretted her artistic soul.

"Joseph," she called at last, from the head of the back stairs, "please don't whistle those vulgar ragtime things!" "Yes, mem," returned Joseph, meekly. "I know, mem," he continued, with unexpected spirit, "but you can't expect a rhapsody of Liszt with cleaning the knives. That will come later, when I'm polishing the silver."—Exchange.

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**Caruso's Hat Fits Ferraguti.**

A Neapolitan paper says that Caruso recently was passing through his native Naples and stopped over for a few days. While promenading in the Galleria Umberto, among many friends and admirers Caruso met the baritone Ferraguti with whom he met his first steps in art. During the conversation Caruso suddenly took off his magnificent Panama, wrote on the inside "to Ad. Ferraguti, Enrico Caruso," and placed it on the grateful baritone's head!

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## SAN FRANCISCO'S SYMPHONY CONCERTS.

SAN FRANCISCO, Cal., September 2, 1907.

The musical season of 1907-08 began with the first symphony concert of the sixth series by the University Orchestra, in the Greek Theater, Berkeley, on Thursday afternoon, August 29. While the audience was not so large as during the first season, there was an exceptionally large representation of San Francisco concertgoers. Indeed, the San Francisco musical cult was better represented than at any symphony concert during last season. There should nevertheless have been a larger audience. There were about 2,000 people present, and this is certainly not satisfactory when it is considered that during the first season the average attendance was between five and six thousand. The question naturally arises: "Why has there been such a decrease of attendance at the opening of the second season?" The cause is very simple and the remedy is equally plain.

Before discussing the remedy I desire to deny any contentions that regard the success of the first season merely as a fad, and ascribe the present decline of attendance to a natural discontinuance of enthusiasm. Let us see whether the first season's success was really a fad. A fad is to be ascribed to the success of a novel enterprise that appeals to the public by reason of its novelty; consequently it would not have been a natural inclination for music, but merely a feeling of curiosity that drew the people to the magnificent open air amphitheater. Now, was the Greek Theater really a novelty? Were performances at the Greek Theater really a novelty? They were not. The Greek Theater existed for many years before symphony concerts were given. Big crowds attended open air performances at the Greek Theater long before symphony concerts were a success. On Sunday afternoons open air concerts had been arranged at the Greek Theater—both instrumental and vocal—and attended by average audiences of 6,000 people—the same people that afterward attended the symphony concerts. The Greek Theater and open air productions, both musical and theatrical, were, therefore, no novelties, and hence the success of the first symphony season could not have been a fad.

Now, what was the reason of the success? I am in a position to give the true reason, because I happened to write the press notices for the same. After the first notice nearly every one I met told me of the impossibility of the enterprise. I was told that no one in San Francisco would take the trouble to go across the bay for symphony concerts. I was told that symphony concerts never paid in this vicinity, except under the direction of Fritz Scheel, and that I was merely wasting my energy. Now, then, every one had seen the Greek Theater, had attended it repeatedly and symphony concerts were nothing new and no one took particular interest in them—how, in the name of common sense, could the mere announcement of symphony concerts at the Greek Theater create such a demand for seats that at the first concert President Wheeler was able to announce the receipt of \$6,200, or \$1,200 more than necessary to defray expenses! Mind you, this money came in before any one had heard a concert! Afterward the attendance increased—and, strange to say, mark you, the best programs drew the largest audiences, notably the Wagner concert, where not even standing room was obtainable. If this is merely fad, then fads are rather desirable.

But let us come to the real cause of the success of the first season of symphony concerts. While preparing the press campaign for these symphony concerts I asked myself the question, "What is most likely to appeal to the public and force it to attend these concerts?" It could not be the Greek Theater, because they nearly all had seen it. It could not be symphony concerts, because the public was never greatly interested in them. My task was to discover something in which the public was sufficiently interested to be willing to undergo some discomforts and spend an entire afternoon going to and from the Greek Theater. Like an inspiration, it flashed across my mind that the American public is very proud of its educational institutions, particularly its State universities. Now, if I could print but the fact sufficiently strong that the university needed the support of the public to make these concerts educational successes; that no one would gain any pecuniary compensation except the musicians; that it was a work of love originated for the purpose of making music a popular educational problem, I repeat, I reasoned if I could be successful in impressing these facts upon the public mind, the success of the concerts must be absolutely assured. And I was not mistaken. The newspapers were exceedingly generous; they published the articles in full just as they were, thus not destroying the ideas conveyed to the public and my calculations proved accurate. The public's pride in the University of California forced it to support the symphony concerts.

And now, what is the reason that the attendance has

dwindled down? Why is there a seeming decline of interest? Simply because the moving spirits of the enterprise have begun to give up hope, with the exception of Dr. Wolle and Dr. A. E. Taylor. At the first season President Wheeler wrote personal letters to friends of the university to attend the concerts. He made a sort of inauguration speech at the first concert. This season there were no personal letters from the president. There was no inauguration speech. There was no attempt made to supply the newspapers with the right kind of material nor the quantity of interesting matter necessary for the success of attracting public interest. I am not desirous of criticizing; I am merely trying to give reasons for the decrease of attendance at the symphony concerts.

It has been repeatedly my experience that whenever an enterprise is most successful, it requires the greatest energy to retain such success. If the managers of great enterprises would trust them to take care of themselves after they were once launched, they would drift into failure just the same as the university symphony concerts will do, if some energetic hand does not drag it back from the abyss ere it is too late. Unless the press is supplied with enthusiastic reports of the noble work accomplished by the university and unless the people are made to realize

### BOWMAN AND THE BASS.

The picture shown herewith represents E. M. Bowman, snap-shotted in the act of displaying the biggest bass taken this season at Billy Soule's Pleasant Island Camp, in the northernmost lake of the Rangeley chain in Maine. Mr.



Bowman writes: "It took half an hour to bring him to the net. It was good sport. When I turned him over to the chef he exclaimed, '——— (something that was not exactly quoted from the Scriptures), but he's a beauty! That's the finest brought in here this summer.' After our trip to the Rangeleys we went to Squirrel Island." Mr. Bowman returned to New York this week.

that it is their duty as good citizens to stand by their great State institution and support it in its grand work of creating a genuine musical atmosphere in a temple of music, the grandeur of which stands unparalleled in the world today—unless this is done right now the public will simply continue to remain indifferent. The people will never realize the grand work that is being done if they are not continually told about it. The newspapers will never accept press notices that smack of schemes of the money maker. Unless press notices are written with conviction, inspiring force, and contain facts which are news as well as important, the newspapers will have none of it. The press of California is anxious and glad to assist the university, but it wants live, brilliant, thrilling reading matter and not merely scant announcements of events and dry programmatical notes. I am willing to wager that, with the necessary press work, the symphony concerts will be as well attended today as they were during the first season, notwithstanding certain ungrateful, spiteful and contemptible musicians, who never stop wagging their fault-finding tongues and giving out their nasty opinions.

The program of the first concert was as follows: Overture, "Alceste" (Gluck); second symphony (Haydn); serenade for strings (Tchaikowsky); "Hungarian Dances" (Brahms). While this is rather a light program, viewed strictly from a "symphonic" point of view, it was nevertheless well adapted, as this is rather early in the season and our musical public is not yet ready to delve into serious musical problems. Besides, the orchestra has not yet assumed its usual proportions (there having been but fifty-two men engaged for the opening concert), and thus the program was well suited both to the early concertgoer as well as the small orchestra. Dr. J. Fred

Wolle is always at his best when he is called upon to interpret the old masters and their delightfully simple and consequently difficult musical mosaics. Hence the works by Gluck and Haydn were exquisitely rendered and evoked that hearty and undisguised manifestation of approval that testified to the predominance of serious music lovers among the audience. The modern composers were represented by Tchaikowsky and Brahms, but not through the works that have given them a reputation for musical tragedians whose desire is to thrill and terrify—the modern school was represented by simple serenades and dances that fitted well into the general spring atmosphere that permeated nature's surroundings.

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A careful investigation of the personnel of the orchestra revealed the fact that there were but thirty musicians who are competent to play in a symphony orchestra. The other twenty-two I should class as workmen who play for so much an hour, and who, besides drawing their salary, have no regard for or interest in the concerts. Musical instinct and a love of art is an unknown quantity to them. No doubt it was due to these laboring men that the tempo of the presto movement of Brahms' "Hungarian Dances" was accelerated to such an extent that toward the finale no musician was able to play all the notes. The laboring men wanted to catch the train so that they could get back to their beer halls and restaurants. Would that the time may soon arrive when the university shall be enabled to engage a permanent symphony orchestra of expert artists and shall not be forced any more to depend upon the scum of the profession.

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During the summer the University of California enlivened the dullness of the season by giving two concerts with Alexander and Lili Petschnikoff and the University Orchestra. As was naturally to be expected, the attendance was but small, inasmuch as the torrid month of July is not conducive to coaxing the musical public to attend concerts, notwithstanding the fame of the soloists and the natural beauty of the scene of action. The first concert took place on July 13, with the following program: Ballet music from the opera "Paris and Helen" (Gluck); fifth concerto for the violin (Mozart), Alexander Petschnikoff; concerto for two violins (Bach), Mr. and Mrs. Petschnikoff; violin suite, "Sketches from the Orient" (Zilcher), Mr. Petschnikoff. The two artists are so well known to the musical world that it is almost unnecessary for me to repeat the many laudatory remarks published of them in the columns of THE MUSICAL COURIER. Suffice it to say that on this occasion they did full credit to their just reputation as two of the world's foremost violin virtuosi—two masters of technic and interpretation and two of the greatest exemplifications of genuine artistic temperament and invigorating musicianly spirit that it has ever been my fortune to hear.

The second concert took place on July 25, and the following program was rendered: Overture, "Der Freischütz" (Weber); violin concerto (Beethoven), Alexander Petschnikoff; concerto for two violins (Zilcher), Mr. and Mrs. Petschnikoff. The majority of the works presented in these two programs are so often played that it is needless for me to dwell on them at any length. But Mr. and Mrs. Petschnikoff introduced to us on this occasion a new composer, whose works justify me to pronounce him as one of the greatest modern composers that ever came to my attention. I refer to Zilcher, and I would advise any one reading these lines to copy this name of Zilcher, for if he continues to compose works like "Sketches from the Orient" and concerto for two violins, he will be hailed as the foremost symphony composer of the day.

It is not my nature to wax enthusiastic about modern composers. Most of them bewilder me, because they seem to demand of me to make order of their chaos. Somehow I am sufficiently bigoted to maintain that the greatest beauty of a musical composition lies in its simplicity of construction and comprehensiveness of purpose. Therefore, I was immediately entranced by Mr. Zilcher's works because they come nearer to the works of Haydn, Mozart and Beethoven in the manner of their theoretical treatment than the works of any other modern composer I know of. I doubt very much whether there is such a thing at present as "musical evolution." I am leaning toward the opinion that we have rather "musical degeneration." For it will take a great deal of argument to convince me that modern music, as exemplified by modern composers, is an evolution of the music of Beethoven and Wagner. Mr. Zilcher is so sympathetic and so genuinely musical because he is satisfied—as were Mozart, Haydn and Weber—that the grandest ideals may be presented in the simplest musical settings, provided you know how.

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Possibly the readers of THE MUSICAL COURIER are interested in the announcements of the University of California, and so I take pleasure to quote here the official itinerary of the season:

"The University announces a series of six musical productions to be held in the Greek Theater during the pres-

ent semester. This will be the fourth regular series of symphonic concerts given by the University Orchestra. These concerts are now an integral part of the artistic life of this community, and present to the music lovers of the community, as well as to the students of the university, the only opportunities for the hearing of symphonic music now available in northern California. The concerts are to be held upon the Thursday afternoons of August 29, September 12 and 26, and October 10, 17 and 31. The concerts will commence at 3 o'clock precisely, and the programs are to be so arranged that the concerts will be completed at about half past 4 o'clock. The University Orchestra contains the best musicians resident in the Bay cities, and the first concert of the series here announced will be the twenty-fourth symphony concert given in the Greek Theater by this organization. The orchestra will number about sixty pieces, and will be augmented for the performance of larger modern works. It will be conducted, as usual, by Prof. J. Fred. Wolfe, of the department of music of the University of California. For the coming series very interesting programs have been arranged. Four symphonies are to be given:

The Second Symphony.....Haydn  
The Fourth Symphony.....Beethoven  
The Scotch Symphony.....Mendelssohn  
The Fifth Symphony.....Tchaikowsky

Among the other works to be performed are the following, many of which have never been heard in California:  
Old-Fashioned Dances from the opera Castor and Pollux....Rameau  
Overture, Alcide.....Gluck  
Overture, Euryanthe.....Weber  
Entr'acte music from Rosamund.....Schubert  
Nocturne from Midsummer Night's Dream.....Mendelssohn  
Overture, Manfred.....Schumann  
Overture, Mignon.....Thomas  
Symphonic Poem, Les Préludes.....Liszt  
Huldigungs-marsch.....Wagner  
Ballet Music and Wedding March from Feramors.....Rubinstein  
Overture, Sakuntala.....Goldmark  
Hungarian Dances.....Brahms  
Serenade (for string orchestra).....Tchaikowsky  
Lyric Suite: Shepherd Boy, Norwegian Rustic March,  
Nocturne, and March of the Dwarfs.....Grieg  
Contrasts, The Gavotte, A. D. 1700 and 1900.....Elgar

"The fifth concert, to be given on October 17, will be

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GEO. W. SWEENEY, Proprietor.

a song recital with orchestral accompaniment by Johanna Gadske. Madame Gadske is one of the most popular and beloved of the world's great sopranos, and the opportunity to hear her in recital in the Greek Theater is surely an inviting prospect. It must be understood that this performance is not a symphonic concert with Madame Gadske as soloist; it is a song recital with orchestral accompaniment, and the famous Wagnerian singer will be heard in two large arias and in a group of songs.

"The final concert, on October 31, will offer a notable program, consisting of the 'Thirteenth Psalm' of Liszt, to be sung by the University Chorus, and the 'Heldenleben' of Strauss."

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One of the most important musical enterprises ever inaugurated in this city is the foundation of the California Conservatory of Music, which is to be officially dedicated next Thursday afternoon, September 5. The president and founder of the conservatory is Herman Geuss, an artist and musical raconteur of international reputation, and he is ably assisted by Dr. H. J. Stewart and Giulio Minetti, two of the foremost artists and musical educators of the Far West. The faculty consists of the best teaching material to be found in this vicinity and there is no reason why this institution should not be a brilliant artistic and financial success from its inception.

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Although somewhat late in the day I desire to call attention to the commencement exercises of the Conservatory of Music of the College of Notre Dame, of San José, which took place on June 27. I have hardly sufficient space to comment on the program at any length, but I feel it my duty to give the Sisters credit for their conscientious and sincere efforts in the perpetuation of a genuine musical taste by inculcating in the youthful minds entrusted to their care a genuine, pure love for art. Particularly clever young musicians were Lillian Weilheimer, Marian Prevost, Ruby Seibert, Lola Bonillas and Geraldine O'Connell, who were the soloists. A most effective and skilfully constructed "Magnificat" was presented by a large chorus and orchestra. The work was composed by Sister Cecile Marie, who is at the head of the conservatory, and who is one of the most efficient musical educators I have ever met.

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Space forbids me to comment now on the managerial situation here and the prospects of the coming season. I shall do this in my next week's letter.

ALFRED METZGER.

### Bangor Brevities.

BANGOR, Me., September 5, 1907.

Musicians here are gradually mustering their forces, now that vacation is over. Choirs must be ready for their regular church services on September 8. Studios are being freshened up and pianos tuned for the many teachers who will resume their activities next week.

The Festival chorus had its first rehearsal Tuesday evening, under the direction of William R. Chapman, who has been laboring in other parts of the State with singers for three weeks past. Never was Mr. Chapman looking better or feeling more enthusiastic. It seems incredible that any one man can magnetize so many people, but his energy and magnetism have aroused a tremendous interest in the coming festival with Calvé all through Maine. In addition to the artists announced in June, Mr. Chapman has arranged for two of the European artists who will appear the coming season in concerts with Calvé, viz.: M. Decreuse, pianist, and Mlle. René Chemet, violinist. By another week it will be known whether Saint-

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Saëns will dare another ocean voyage to visit this country, a decision that may give the Maine Festival his distinguished presence.

Bar Harbor has had the most successful series of concerts ever known at a summer resort. These were supported by society people almost exclusively.

Harriet Shaw, solo harp player, of Boston, enjoyed her vacation in Brunswick, Me.

Frederic Peakes, the vocal instructor, of Philadelphia, spent several weeks in Bangor and its vicinity with friends and relatives.

A successful recital was given at Memorial Parlor, Wednesday evening, by Johanna Christensen, piano pupil of Frederic Mariner, and Leon Chopourian, baritone.

ABBIE N. GARLAND.

## Season 1907-08

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HOTEL NOTTINGHAM,  
BOSTON, MASS., September 7, 1907.

George Pratt Maxim will be another young musician added to Boston's list next season. He was graduated from the Faeltens School, of this city, in 1895, later going to Europe, where he studied with Isidor Philippe in Paris, and Luetsch in Berlin. Mr. Maxim has been engaged for the past three seasons as director of music at Acadia Seminary, Wolfville, N. S., but now comes as a member of the Faeltens Pianoforte School faculty for the ensuing year. Of him Carl Faeltens says: "He is a concert pianist with extensive repertory and artistic technique, touch and taste, being fully conversant with the modern principles of piano playing."

The Castle Square Opera Company has retained Clara Lane and Louise le Baron and added Fritz von Buesing, contralto; Blanche Rae Edwards and Alice Kraft Benson, the latter a soprano of New York and just from a South African engagement. On the list of men singing is a new and popular tenor, Henry Taylor, originally a Boston man, and Forrest Huss, baritone, of New York. The new comedian of the company is Jack Henderson. The works to be produced the following season promise to be most interesting. Here they are: Donizetti's "Lucia," Verdi's "Aida," "Ernani," "La Traviata," "Il Trovatore" and "Othello"; Meyerbeer's "The Huguenots," Wagner's "Lohengrin," Gounod's "Romeo and Juliet" and Leoncavallo's "I Pagliacci." And this list of operettas: Millöcker's "The Beggar Student" and "The Black Hussar," Suppe's "Fatinitza" and "Boccaccio," Genée's "Nanon," Audran's "Olivette" and Offenbach's "The Brigands" and "The Grand Duchess." Ambrose Thomas' "Mignon" is booked for the week to come, and although it has not been heard much, if any, for ten years past, it will easily attract music lovers.

The registration of winter pupils has already begun at the Faeltens Pianoforte School, although this institution does not properly open until Monday, September 16, when the director, Carl Faeltens, and teachers will all be on hand for private and class lessons. On Wednesday, September 18, in Faeltens Hall, the lesson in interpretation will be given, when Carl Faeltens will play the program, as follows:

Chromatic Fantasy and Fugue.....Bach  
Sonata, op. 81b.....Beethoven  
Allegro de Concert, op. 46.....Chopin

On Saturday, September 28, a new feature in the way of a special lesson in interpretation will be given and will continue during the school year, on the last Saturday of each month. At this lesson Mr. Faeltens will play Handel's chaconne, G major; Beethoven's rondo, C major; Raff's "Rustic Waltz" and "Fairy Tale," op. 162, Nos. 3 and 4, and the nocturne, E flat major, op. 9, No. 2, and etude, G flat major, op. 10, No. 5, by Chopin.

Eben Bailey has spent a pleasant and profitable summer at Ipswich, Mass., where he and Mrs. Bailey yearly go. A large list of pupils have kept Mr. Bailey busy during even

the hot months. He has also written some new songs, which will be ready for the public by the late fall.

Charles Woodward, a well known organist of Washington, D. C., will assume musical duties in Boston for the coming season. Mr. Woodward is known and admired in both New York and Boston.

Marie L. Everett, who has been visiting her friends since June in the Middle West, reopens her voice classes in Boston, October 1.

F. W. Wodell has returned to Boston after successfully conducting a summer school in Western Ontario, where he goes yearly. Mr. Wodell states that he has written several new compositions during the summer.

The New England Conservatory of Music will open for the season of 1907-08 on Thursday, September 19. The present indications as to registrations seem most favorable to a very full attendance from all over America, besides several foreign countries.

Carl Sobeski, who will be detained in the Far West (where he spent the summer months teaching) on account of a very painful fracture of the knee, until the end of October, has nevertheless met with much success in his work, two prominent professionals, a soprano and tenor, engaging with him as instructor for the winter here in Boston, where they will come to study. Mr. Sobeski, as soon as he is able to appear without crutches, has engagements to sing in Seattle, Portland, Spokane and San Francisco, before returning to his Boston studios.

Frederick Lyon, baritone, a personal friend of Samuel Richard Gaines, organist at Shawmut Church, gave an informal recital at the same church last Friday afternoon. The program was heard by a number of interested people, and proved a success.

Henri Jean Fontaine, tenor, took his trip from New York to Detroit, via Albany, Montreal and Toronto, by auto, the distance being 1,000 miles. Mr. Fontaine returns to his studio in Boston for early fall work.

Everett E. Truette has been summering with his family at Greenville, Me. Mr. Truette returned to his Boston studios the first of September.

Madame Salisbury, who has been away for recuperation during the warm months, resumed teaching on September 3. This early date was on account of several of her professional pupils wishing to coach on their coming recitals. Madame Salisbury also has two pupils who have been engaged to sing in "The Messiah" with the Handel and Haydn at Christmas time. These are Eudora Barrows, soprano, of Providence, R. I., and Dorothy Taggart Miller, contralto, who, by the way, will make her first appearance with this society at that time. Both of these singers will give several recitals during the coming winter. Mrs. Sundelius' recent social and artistic triumph at "Crossways," the summer home of Mrs. Stuyvesant Fish, at Newport, when she was so cordially complimented by the Prince Wilhelm, in whose honor the function was given, is another palm laid at Madame Salisbury's feet, for she is the teacher of Mrs. Sundelius, whose lovely voice so captivated the Prince. This is the second time this singer has been so honored by royalty, as she was "commanded" to sing while on a visit to her home in Sweden two seasons ago. Madame Salisbury allies herself with her pupils' interests most thoroughly, and largely because of this, as a teacher, she is greatly beloved, and sought after.

Nellie Linde-Wright, the young dramatic soprano, of New York, will be in Boston early next week. Miss Wright is said to have a clear, strong flexible voice, which, when heard by Madame Sembrich, was warmly admired.

An unusual honor was accorded this young girl when Madame Sembrich offered her a place with her in grand opera.

Effie Palmer held the most successful class in Chicago during July and August that she has yet had. Her pupils came from the Far West, Middle and Southern States, besides several Eastern singers following her for summer coaching. Miss Palmer returns to Boston for some private bookings of her French songs, besides her regular studio teaching in the Pierce Building.

Riccardo Lucchesi will be found at his new private studio, 214 Boylston street, room 25, on Tuesday and Friday afternoons and Wednesday and Saturday evenings.

Extra copies of THE MUSICAL COURIER will be found at the Oliver Ditson Company, Tremont street.

WYLYA BLANCHE HUDSON.

#### Madame Linde's Coming Season.

Rosa Linde will be under Boston management for the coming season. As one of the truly great contraltos of today, Madame Linde is equipped with all that counts for sound success. She has sung with the Boston Festival concerts, Pittsburgh Musical Festival, Springfield Festival, Worcester Festival, Seidl Orchestra, Boston Symphony Orchestra and the Nordica-Linde concerts. Her coming season bids fair to eclipse all former ones. Engagements are now booking with W. S. Bigelow, Jr., manager, 687 Boylston street, Boston, Mass.

#### Virgil Gordon's Piano School.

Virgil Gordon, the accomplished piano teacher and technique specialist, has opened a piano school at 15 East Thirty-first street, New York, and already has a number of pupils. His school will be complete in all departments and Mr. Gordon will be assisted by capable teachers. Pupils will enjoy exceptional privileges in the way of hearing good music. They will live in a musical atmosphere. The school will have classes for children and normal courses for teachers. This new institution starts its career under favorable conditions and with bright prospects.

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Giovanotto—How I do envy the gentleman who sang the romanza.

Signorina—Indeed? It seemed to me that he had a very thin voice and a miserable method of singing.

Giovanotto—Pardon me, it is not his voice that I envy, but his courage.—Roman Journal.



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CLASSES THROUGHOUT THE EAST

## WASHINGTON MAY LOSE CHAMBER CONCERTS.

WASHINGTON, D. C., Sept. 7, 1907.

So many two-hand and four-hand piano arrangements of the much talked of operas and orchestral works of the day are pouring into the Library of Congress that there is no longer excuse for musicians to remain in ignorance of them. It has now come to be quite customary with foreign music houses to publish vocal scores and piano scores (with the vocal part arranged for piano) of important new operas, while orchestral scores are found in various reductions for the easy comprehension of the piano player. In a city such as Washington, where we hear but little opera, and where only one of the symphonic poems of Richard Strauss has ever been performed by an orchestra, the importance of these arrangements cannot be overestimated.

A French firm has recently sent out two-hand piano arrangements of "En Bateau," "Menuet" and "Ballet" taken from Debussy's "Petite Suite"; also his "Andante du Quatuor" and the much loved "Après midi d'un Faun" in similar transcription. Sibelius' "Swan of Tuonela," "Karelia" suite and overture, and "Frühlingslied," are to be found in two and four hand piano arrangements; there is an attractive version of Jean Louis Nicod's "Gloria" in similar form; and four-hand arrangements of Elgar's overtures, "In the South," "Pomp and Circumstance," "Serenade Lyrique," "Intermezzo," etc., have long been available.

Massenet's operas are to be found in the library in full score, in reduced score, in piano score with libretto, and for piano alone, two hands and four hands. Among them are "Ariane," "Cherubin," "Cendrillon," "Griseles," "Le Jongleur de Notre Dame," "Phedre," "Thais," "Werther" and "La Navarraise." Saint-Saëns is represented in two-hand arrangements of his "Rouet d'Omphale," "Phaeton," "Rhapsodie d'Auvergne" and "Hymne à Victor Hugo," transcribed by the composer himself. There are excellent arrangements of Strauss' "Also Sprach Zarathustra," "Tod und Verklärung," "Don Juan," "Till Eulenspiegel's lustige Streiche" and "Koenigsmarsch," for two and four hands.

An Italian house has recently published a two-hand arrangement of Aibero Franchetti's "La Figlia d'Iorio," founded on Gabriel d'Annunzio's pastoral tragedy of the same name; also an attractive edition of Montemezzi's "Giovanni Gallurese." A symphony, "Nella Foresta Nera" ("In the Black Forest"), by A. Franchetti, recently received in two-hand piano arrangement at the library, is not merely a clever arrangement, but makes an effective piano solo in itself. The classic symphonies are all treated in this wise and may be found in full at any musical library.

For the first time in fifteen years Washington is threatened with a chamber music famine. For two seasons we have enjoyed the best of programs containing string quartets and other music of this class. We have heard some of the greatest of the Beethoven sonatas, Strauss and Debussy have had frequent place here, and there have been such lovely numbers as Schubert's "Death and the Maiden" quartet, the enthralling Grieg quartet and Smetana's "Aus Meinem Leben." We have also had a choice number of novelties—which are, goodness knows, rare enough in this city. While the Boston Symphony Orchestra has been somewhat lax in providing the music of our own living, breathing contemporaries, there has been no grave fault to be found with these chamber organizations as a whole in the selection of numbers to be performed.

For twelve or thirteen years continuously, previous to the last two seasons, Washington had a single visiting organization which had come to be regarded as a permanent feature of the musical life here, and there were numerous sporadic attempts looking toward the founding of a stable, solid organization of local players. In these movements Hermann Rakemann, Anton Kaspar, the Lents and Madame Von Unschuld-Lazard were leaders. Sol Minster and William E. Green, son of the architect of the Library of Congress, seemed at one time or another on the verge of accomplishing such an object. For an entire season Adolphe Glose and Johannes Miersch (who, it is reported, returns to Washington after a year in Indianapolis, where he went to fill the post of orchestra conductor last season) gave a most admirable series of chamber musicales, devoted exclusively to the performance at sight of some of the newest and most rarely heard violin sonatas selected out of newly copyrighted works from all parts of the world by the chief of the music division in the Library of Congress, Oscar G. Sonneck. These musicales were as exclusive, if not more so, than the admirable affairs at the Russian Embassy conducted by the pianist, Theodore Hansen.

Mr. Hansen, who was secretary to the Russian Embassy

at the time Tchaikowsky visited this country, took part in the only concert at which the great Russian composer was present during his short visit in this city. Tchaikowsky refers to the occasion in his diary thus: "At 10 o'clock we all repaired to the embassy, where Botkin had arranged a musical evening. About a hundred persons were invited. The Ambassador (Struve) also arrived, an old man, very cordial and also interesting. The company at the embassy belonged principally to the diplomatic circle. There were ambassadors with their wives and daughters, and personages belonging to the highest class of the diplomatic service. Most of the ladies spoke French, so things were not so difficult for me. The program consisted of my trio and a quartet by Brahms. Hansen, the secretary to our embassy, was at the piano and he proved quite a respectable pianist. My trio he played decidedly well. The violinist was only middling. I was introduced to every one. After the music there was an excellent cold supper."

Hansen afterward left Washington for Mexico, where he established a similar series of musicales at the Russian Embassy. Associated with him in these musicales was the cellist Wenceslao Villalpando, who came to Washington about the same time Hansen returned to this city. During Hansen's more recent musical mornings in Washington he has been assisted by such men as Anton Kaspar and Ernest Lent. The pianist plays merely for the love of his art, and of course never takes any part in professional engagements or appears in even a quasi-public way.

A local chamber music organization, called the Richard Wagner Society, very excellent of its kind, flourished here for about five years, beginning in 1885. Following it was the Philharmonic Club. The "Richard Wagners" were constituted so as to be enabled to give chamber music in almost any of its various forms. String quartets and quintets, piano trios, piano quintets and quartets, septets, violin and cello sonatas, and even such a work as Bach's third concerto for three violins, three violas, three cellos and double bass, found place in these programs. Later the Philharmonic Club came into existence. This was another local chamber music organization which differed from the first in having a greater preponderance of piano works, and less of the purely stringed instrument numbers.

Before these clubs, say the old residents, there were others of their kind. Yet, with all this bright array of history, the cause of chamber music in Washington is now suffering a sort of swoon or apoplectic seizure. A man prominent in the management of the principal chamber music concerts in Washington for fifteen years says they have not paid for the last two years; and it is said they cannot be continued this year unless ten men can be found to assume the responsibility should losses occur. Mr. King's concerts have been well attended, and it is not easy to understand how this loss occurs. Franz Kneisel has always been extremely lax in sending out his program for Washington and more than once the program of some one of his concerts could not be announced in the Sunday papers preceding the concert—just because he had not yet made up his mind what was to be played, or for some other trivial reason. Whether this procrastination and lack of business push on the part of Mr. Kneisel has had anything to do with the loss sustained during the last two seasons is not known.

W. H. Santelmann, the leader of the Marine Band, is at Atlantic City with his family; and Doré Wolfsteiner, a teacher of violoncello, has just returned from that abode. Stanley Olmsted has spent the summer in Clarendon, near Washington, with his father. Here he is awaiting the publication of his new book, "The Emotionalist." He is to leave Ithaca and Cornell, to become music professor at a Rochester university.

Walter Holt, the mandolinist, has returned to Washington, as has also Karl Holer, son of Emil Holer, who directs the Germania Männerchor. Edward Heimendahl, who is popular in both Washington and Baltimore, has been entertained at the Kaspar home in Bluemont this summer. It has been reported that Dr. Henry G. Hanchett will assume charge of the music department in one of the large seminaries in Washington this season.

BERENICE THOMPSON.

### The Caviare Served Last.

Cavaliere sang before the King of England on August 28, at the Kurhaus, Marienbad, after a dinner given to him by the Marquise de Ganay.

### Munich Visitors.

The Munich hotel registers show the following as some of the guests at the Wagner Festival:

Comte André Economos, Trieste; Comte G. Tornielli, Novara; Baron R. Reinlein V. Marienburg, Vienna; Mr. and Mrs. R. J. Cross, Mrs. H. B. Livingstone and family, New York; Miss A. G. Phayer, Miss H. Webster, Boston; Comte and Comtesse de Castellane, Paris; H. Cartwright, London; General von Olchin, St. Petersburg; Mr. and Mrs. H. B. Fullertone and family, Dr. and Mrs. A. Onfield, New York; Princess Malcom, the Hon. Mr. and Mrs. W. G. Wurts, Rome; Mrs. Adams, Miss Gaylor, New York; Mr. and Mrs. W. E. Fischel, Mr. and Mrs. N. E. Chapman, St. Louis; H. C. Lee, Baltimore; Mrs. W. P. Douglas, New York; Mrs. V. A. Blaque, Paris; Mr. and Mrs. W. H. Coleman and family, Indiana; Mr. and Mrs. S. B. Brown, Haseford, U. S. A.; Count and Countess Ludolf, Vienna; W. J. Whitmore, Boston; John G. Johnson, Philadelphia; Louis Claro and family, Santiago de Chile; Miss L. E. Shortridge, Philadelphia; Hamilton M. Twombly and family, Dr. and Mrs. Allen Thomas, Mrs. and Miss D. Lane, New York; Marquis Guglielmi, Rome; Countess Schlippenbach, Berlin; Mr. and Mrs. Vandever and family, New York; Mrs. C. M. Baldwin, Miss F. Cassart, Paris; Mr. and Mrs. Kroffit, Mrs. Mary D. Jones, Mrs. C. D. Seaman, New York; Mr. and Mrs. E. Barnes, E. Loeb and family, New York; Mr. and Mrs. Shirling, Chicago; Mrs. Cornwall, San Francisco; Lord Swansea, England; Mr. and Mrs. Robinson-Nelson, New York; Mrs. E. Morgan, Boston; E. Wiederseim and family, Philadelphia; Mr. Scotti, London; Mr. Doelger and family, New York; Mrs. Paine, Mrs. Gordon, Baltimore; Charles C. Hoyt, Mrs. A. Stevens, Boston; White Neumann, Chicago; Mr. and Mrs. Walphine, George W. Clausenius and family, New York; Comte de Castello, San Remo; Mr. Holmes and family, Mr. Collins and family, New York; Princesse C. Rohan Salzburg.

Among the regular visitors to most of the performances have been the Prince and Princess Ludwig Ferdinand, the Infante and Infanta Ferdinand Maria, Prince and Princess Alfons, the Duke of Anhalt, Prince and Princess Franz Joseph of Battenberg, Prince and Princess Mirko of Montenegro.

### Bessie Abbott's Concert Tour.

Bessie Abbott and her concert company will begin their tour October 7 and it will close November 16. The schedule embraces a series of about thirty concerts in the principal cities between Atlanta and Denver. Managers in various cities have shown an eagerness to book this organization, for it is wholly different from any other in this country. Whether Miss Abbott will return to the Metropolitan Opera House at the close of her concert tour has not been decided. But whether or not this prima donna returns to grand opera this year, her success is assured. So much is she in demand that many liberal propositions have come to her from all parts of the country.

Miss Abbott will be supported by a company of exceptional strength, organized expressly for this tour. She will be assisted by Ed Castellano, operatic tenor; Ada Sassoli, the little harpist exploited by Madame Melba; while, as a novelty, the accompaniments to all songs will be of orchestral quality, supplied by a quintet of strings, supplementing the piano and flute.

The programs of the Bessie Abbott Company will be largely of an operatic nature, which, in the country's present condition of "opera hunger," should prove attractive to audiences everywhere.

The entire company will travel in the private car "Iolanthe," which was originally secured for Mrs. Patrick Campbell. It was leased by G. Schlotterback, who is booking dates and who will personally direct the tour.

### The Virgil Piano School.

The Virgil Piano School, of New York, which was largely attended last year, is on the threshold of a still more prosperous season. The indications are that this school will have a larger number of pupils this season than it has ever had. This is a young woman's home school, which is under the direction of Mrs. A. M. Virgil, a finely equipped educator, who is assisted by a corps of capable teachers. The students enjoy rare privileges in the way of hearing good music, as they are permitted to attend many high class entertainments. The fall session of the Virgil Piano School will begin September 16.

### Samaroff in Switzerland.

Olga Samaroff, one of the most successful of the younger generation of women pianists, has been spending the greater part of the summer in the town of Obersdorf, Switzerland, where she has been hard at work preparing her repertory for the coming winter. She will arrive in America in October and will be kept busy until May. This year she will go to the Pacific Coast. The coming season is to be her last in America for some years.





OCEAN GROVE, N. J., September 9, 1907.

On the evening of September 2 a concert was given in the Auditorium by Ellen Beach Yaw, assisted by Aldo Randegger, pianist, and Emil Keneke, cornetist. Claude Cunningham failed to appear, and his place was taken at a moment's notice by Donald Chalmers, who sang "The

mutated strings and the effect was pleasing. Randegger, the pianist, is a showy performer, who does some things very well. Emil Keneke has become a favorite. He played a waltz for his first cornet solo with orchestral accompaniment, also "The Rosary" and "I Love" and "The World Is Mine" for encore numbers. His tone is vibrant and

bury Park a few evenings previous, but which was interrupted by rain. The children sang beautifully the same songs given on two previous occasions. The Bruere children played their cornet solos well, and the little Leavitt prodigies their banjos. Mrs. Leavitt, who accompanied her children on the piano, also sang with them in "Lady Moon" and played a trio with them. The hall was festooned with electric lighted Japanese lanterns; fans and snowball curtains were used effectively; Japanese parasols, white wreaths and many new electric devices—stars, crowns, crosses and hearts—glowed radiantly at intervals. A very pleasant feature was the presentation to Director Morgan of a beautiful gold badge by Mr. Hope, of the Asbury Park Association, in a neat speech, telling of the esteem in which he is held. Director Morgan replied in his usual direct way, speaking of the pleasure he felt in being the recipient of such a gift, and wished every one to understand that no rivalry existed between the twin cities of Asbury Park and Ocean Grove, notwithstanding the newspaper reports.

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A few minor concerts will be given in the Auditorium, under the direction of Mr. Morgan, until the close of the season on September 17.

\*\*\*

William Harper, basso, who has been singing with success in Connecticut, is spending a few days in Ocean



THE BOYS OF THE CHILDREN'S CHORUS AND THEIR OFFICERS, IN ROUGH RIDER UNIFORMS, AT OCEAN GROVE, N. J.

Trumpeter" finely. Dr. Frederic Charles Freemantel, tenor, of Philadelphia, who had just arrived that afternoon from Europe, consented to sing also, to please his friend, Director Morgan. He sang effectively Allitsen's "Song of Thanksgiving." Dr. Freemantel was Director Morgan's assistant last summer. Both he and Donald Chalmers were recalled three times, but did not respond except by bowing. Ellen Beach Yaw captured the audience. Her flute-like voice surprised many. Her selections were "The Marriage of Jeanette," "The Indian Bell Song" from "Lakme," "The Nightingale," "Listen to the Voice of Love," and "Ständchen." Her encore numbers were "Thou Brilliant Bird" and Auber's "Laughing Song." Her phenomenally high yet sweet voice is a revelation of pure tone. Its flexibility is marvelous. Miss Yaw thanked and complimented the orchestra for its efficient support. In one song five violinists played the accompaniment with

pure, and he plays a phenomenal trill, lasting so long that one marvels at his breath control. This enjoyable program included a selection from "Lohengrin," finely played by the orchestra; also the suite of dances from "Henry VIII" music, repeated by request. The concert concluded with the singing of "The Star Spangled Banner," by Miss Yaw. In the chorus her voice soared above the others.

Director Morgan may well feel proud of the successful summer of concerts in the Auditorium and the appreciation of the great artists he has presented. His personality, as well as his musicianship, is making Ocean Grove world renowned. It is rumored that the enterprising West is making a big financial bid for his services, for at least a part of the year, if Ocean Grove will not give him up for a longer time.

\*\*\*

"A Night in Fairyland" was the occasion of a return visit from Titania and her court, who came from Asbury Park. The queen ascended a throne placed in front of the stage, where, surrounded by her attendants, she commanded a fine view of the Children's Chorus, and heard them give the program which had been attempted at As-

Grove. Dan Beddoe and family and Julian Walker have returned to New York.

VIRGINIA KEENE.

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CINCINNATI, September 5, 1907.

The College of Music opened the fall term of the thirtieth academic year on Wednesday, presenting an enlivening scene of happy students and rested teachers, all rejuvenated after the summer vacation. The members of the faculty were busy relating their individual experiences away from the fields of labor, and each was particularly enthusiastic over his favorite sport.

Albino Gorno appears greatly refreshed after his sojourn in the salubrious lake and mountain country of Italy. At Lake Como he was joined by his brother, Romeo, and after traveling together, the latter divided his time between Lake Garda and Palermo (Sicily), where he visited the King's Chapel, said to be one of the most magnificently constructed and equipped buildings of its kind in the world. Gorno is very demonstrative in his praise of the fine mosaics in the chapel and declares it an object of wonderful attraction to the European tourist.

Louis Victor Saar remained long enough in the city to write "Weihe der Nacht" (Friedrich Hebbel), op. 54, for alto solo, ladies' voices and orchestra, after which he departed for Portage Lake, Mich., to rest the remaining weeks. Mr. Saar's composition will be presented at one of the college chorus and orchestra concerts this season.

Although Frederick J. Hoffmann and J. Wesley Hubbell remained home this summer, their vacation was none the less enjoyable.

Ottillie Dickerscheid's enviable coat of tan testifies to many hours spent in Michigan's glorious sunshine.

Mary Venable communed with nature at Deer Park, Md., and Leon Lake, N. Y., while Adele Westfield chose the mountains of Eastern Tennessee.

Ernest Wilbur Hale's beautiful country home near Wilmington was to him the ideal spot for upbuilding strength and nervous force.

Lino Mattioli is indeed conspicuous by his healthy, ruddy glow acquired by frequent dips in the briny, aug-

mented by the fine sea air. He spent most of his time at Atlantic City, returning by way of New York, where he was hospitably entertained by many of his former pupils who are now busily engaged in their profession.

Pietro Florida spent part of his time at Muskoka Lakes, and from there went to Orchard Point, near Orillia, on Lake Simcoe. He was charmed with the latter place and here it was he found his emotions thoroughly aroused, and under this mood of inspiration he added another composition to his list.

Louise Dotti's health was not the best at the close of the last academic year, and she was compelled to remain at Mt. Clemens for several weeks. After she had sufficiently recovered to enable her to travel she visited in the East, where she was delightfully entertained.

Madame Dotti shows excellent results from her summer rest.

Lillian Arkell Rixford greatly enjoyed the salubrious air of the picturesque mountains of West Virginia and returned with renewed vigor. On September 20 she will open an organ at Connerville, Ind.

Adolph Stadermann was another of the faculty who contented himself at home, partly because of his new duties as organist and choir director at St. Lawrence Church, one of the most important church positions in this vicinity.

Gisela L. Weber's itinerary this summer was unusually long and included the Great Lakes, the large cities of the East and a quiet rest in a favorite spot on Long Island.

\*\*\*

Henri Ern, the new principal of the violin department at the College of Music, has taken up his work here with much enthusiasm. Mr. Ern will direct the College Orchestra and promises a number of attractive novelties for the chorus and orchestra concerts in Music Hall. He will reorganize the College String Quartet, and is very anxious to begin rehearsals.

\*\*\*

Joseph O'Meara, the new director of the department of elocution and dramatic art at the College of Music, has expressed a desire to offer a few free scholarships upon competitive examination of local talent. The examination will take place at the college, Wednesday, September 11, at 3 p. m., and applicants are urged to send in their names at once. Mr. O'Meara enjoys a very large acquaintance in the profession through his ten years' career as a leading man, and those of his pupils who have the ability to fit themselves for the stage will be given every advantage under his instruction. Mr. O'Meara proposes to raise the standard of instruction in the studios, and his work in this department of the college will be interesting to many.

\*\*\*

The College of Music has been fortunate in securing

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so valuable an acquisition to its department of orchestral instruction as Emil Knoepke, violoncellist and teacher. The indications are that Mr. Knoepke will have a large class of pupils.

Tecla Vigna, head of the Tecla Vigna Vocal and Dramatic School, has just returned from an extended vacation in Europe and will open the scholastic year with her school on September 16, in the Odd Fellows' Temple, Seventh and Elm streets.

#### Dezső Nemés in Canada.

Dezső Nemés, the Hungarian violinist, and Mrs. Mellitti Nemés, the pianist, have left New York, much to the regret of their many friends and admirers here, for a new field of activity and usefulness. These sterling artists, who so well complement each other, and who so long have shared the joys of an ideal domestic and artistic life, have been enticed to Montreal, the most musical city of the Dominion, where they will together pursue their professional career.

Under a three years' contract, Mr. and Mrs. Nemés have been engaged as members of the faculty of the University Conservatorium. Mr. Nemés will be the chief of the violin department, and Mrs. Nemés will teach in the piano department. Both are exceptionally equipped for pedagogic work, having enjoyed long experience as teachers in London, New York and elsewhere. For many years they have devoted much time to chamber music and have won considerable distinction in this field of art. They have given in New York several series of chamber music concerts which attracted a great deal of attention. They presented many admirable programs and introduced some new and beautiful works. Their scheme involved educational features of definite value. During their residence here, by sheer force of their beautiful art, they won scores of ardent admirers, who sincerely regret their departure.

In Montreal, Mr. and Mrs. Nemés will enjoy such freedom from exacting conservatory duties as will enable them to do concert work in neighboring cities and to carry on throughout the season their chamber music recitals. It is their intention to return to New York next winter for a few days' stay to fill several engagements made some time ago.

Heinrich Zöllner, formerly well known in New York, has accepted the conductorship of the Flemish Opera in Antwerp.



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## THE NORTH PACIFIC SAENGERFEST.

SPOKANE, Wash., September 4, 1907.

Songs of the fatherland stirred the German-born and elicited the merited applause and huzzahs showered by 5,000 men and women composing the audiences at the two festival concerts by the North Pacific Sängerbund, composed of singers in Washington, Idaho, Oregon and Montana, at its fifth annual gathering in Spokane, August 29 to September 1. The bund members were the guests of the Spokane Harmonie society. The celebration was the most important from a musical point of view, as well as socially, in the annals of the German singing societies west of the Rocky Mountains, and it will be the means of arousing a new interest in German folksongs and familiarizing the people with the masterpieces of the great composers and bring the German-Americans of the Northwest into closer relationship in keeping alive the language and traditions of their places of birth across the ocean.

The first concert was given the evening of August 29, in the Auditorium Theater, placed at the disposal of the visitors by Harry C. Hayward. When the curtain rolled up the stage contained a chorus of more than 300 voices and an orchestra of fifty-six pieces, under the direction of H. Magnus Olsen. The Hon. Adolph Munter, fest president, delivered an address and spoke of the Germans' love and devotion for their adopted country in peace and in war, adding that while they never denied their attachment for the old home, they have in an eminent degree contributed to the respect for German customs and ways and implanted a desire here for the arts, including music, and the various sciences and trades. He spoke of the characteristic German quality, "Gemüthlichkeit," a word which such a scholar as President Roosevelt recently declared cannot be adequately translated into any other language, but showing their pleasure of living.

In the absence of Mayor C. Herbert Moore, the address of welcome and freedom of the city was made by Councilman N. S. Pratt, acting mayor, who also presented the great key of Spokane to Fest President Munter. W. Heinrich Hansmeier, of Spokane, then delivered the president's address, at the conclusion of which the bundes-flagge was unfurled amid cheers. The program was as follows:

- Rienzi Overture ..... Wagner  
Orchestra.  
Friedrich Barbarossa ..... Podbertsky  
Chorus and Orchestra.  
Das Grab auf der Heide ..... Heiser  
Tacoma Saengerbund, Prof. H. Herman, Director.  
Flute Solo .....  
A. Karnart.  
(a) Festgruss ..... Baldamus  
(b) Fruehling und Sommer ..... Attenhofer  
Solo and Orchestra.  
Chorus, Seattle Liederkrantz and Seattle Ladies' S. S. Harmonie,  
Prof. A. Lueben, Director.  
(a) Arie aus dem Freischuetz ..... Von Weber  
(b) Durch die Waelder, durch die Auen .....  
Herr Arnold von der Aue, of Milwaukee, Festival Soloist, Tenor.  
Spielmann's Lied ..... Hoff  
Harmonie S. S. of Spokane, Prof. H. Magnus Olsen.  
Pilgrim's Chorus aus Tannhaeuser ..... Wagner  
Chorus and Orchestra, Prof. H. Magnus Olsen.  
Wie Hab ich Sie Geliebt ..... Moehring  
Seattle Liederkrantz, Prof. A. Lueben, Leader.  
Alt Heidelberg, potpourri ..... Moses-Tobani  
Orchestra.  
The Rosary ..... Nevin  
Spokane Elks' Quartet, Charles Eaton, W. H. Clarke, Jacob Hill and  
George Chant; N. A. Krantz, Accompanist.  
(a) Gebet Waehrend der Schlacht ..... Himmel  
(b) In der Ferne ..... Sücher  
Chorus à Capella.

The closing selection was "The Star Spangled Banner," in which the audience joined, standing and waving small flags. The feature of the chorus work was the Wagner number, in which the trained voices, strings, reeds and brasses blended beautifully, the selection being given in a manner that appealed to every music lover.

The second day was devoted to a rehearsal, a parade and concert in the evening. Headed by a military band of sixty pieces, the Cœur d'Alene Sharpshooters' Society, Kalispell Liederkrantz, Chehalis Gesangverein, Everett Liederkrantz, Bellingham Concordia, Walla Walla Männerchor, singing section Portland Turnverein of the Portland Arion, Tacoma Sängerbund, Seattle Liederkrantz and Sons of Herman Turnverein marched through the principal streets. Carriages containing the women's section of the Seattle Liederkrantz, women's section of the Spokane Harmonie Society, the city contingent, officers of the North Pacific Sängerbund, president of the Spokane Harmonie Society and the president and honorary president of the festival committee followed. The concert in the pavilion at Natatorium Park in the evening was attended by several thousand persons, who were enthusiastic in their praise. The program was as follows:

- Freischuetz Overture ..... Von Weber  
Orchestra.  
Waldabendschein ..... Schmoeller  
Chorus à Capella.

- (a) Wiegenlied ..... Brahms  
(b) Altniederlaendisch Lied ..... Kremsen  
Portland Arion, Louis Dammach, Leader.  
Duet, Flute and Oboe .....  
A. Karnart and Albert Moreau.  
Verglueht sind schon die Sterne ..... Kreutzer  
Kalispell Liederkrantz, Professor Zimmerman.  
Die Himmel ruehmen des Ewigen Ehre ..... Beethoven  
Chorus and Orchestra.  
(a) Am Rhein und beim Wein ..... Ries  
(b) Die beiden Grenadiere ..... Schumann  
Herr Arnold von der Aue, Tenor.  
Hans und Grete ..... Kageler  
Portland Social Turn Verein, Theo. Trautmann, Leader.  
(a) Die Nacht ..... Schubert  
(b) Die Auserwaelte ..... Samans  
Walla Walla Maennerchor, Edgar S. Fischer, Leader.  
The Lost Chord ..... Sullivan  
Spokane Elks' Quartet.  
Donau Walzer ..... Strauss  
Chorus and Orchestra.  
Wie Hab ich Sie Geliebt ..... Moehring  
Everett Liederkrantz, J. W. Oyen, Leader.  
Grand American Fantasia ..... Moses-Tobani  
Orchestra.  
Soldier's Farewell ..... Kinkel  
Chorus à Capella.

The work of the chorus was shown in four numbers, and in all the shading of expression, as well as tone volume, was manifest. However, the feature was the Strauss selection, which was given with a rollicking swing and enthusiasm. The orchestra was heard at its best in this number.

### The National Summer School.

The National Summer School of Vocal Music, under the direction of Edmund J. Myer, has just closed its twenty-third session at Round Lake, N. Y., near Saratoga. Mr. Myer was assisted by John Randolph, Frederick Haywood and Ethel Myer. The school was very successful, numbering on its roll pupils from many different States. The work of the class was most satisfactory to the faculty. At the request of many singers and teachers, Mr. Myer is again considering the question of establishing the school permanently in New York city.

The Normal Course is the only course of the kind taught in this country and has received the highest commendation of all who have investigated it. Many who have taken it insist that it should be accessible to the great mass of singers and teachers.

### Schenck to Coach Singers.

Singers will be interested to hear that Elliott Schenck has acceded to many demands and decided to give two mornings a week to coaching in opera, oratorio and songs. That Mr. Schenck is especially well equipped for this work is borne out by the fact that for the past ten years he has been intimately associated with the best singers and instrumentalists of the day. Mr. Schenck has held the following important positions: Assistant conductor, Damrosch Opera Company, 1895-1899; assistant conductor, New York Symphony Orchestra, 1897-1901; assistant conductor New York Oratorio Society, 1897-1898; conductor Albany Musical Festival, 1900-1902; Wagnerian conductor for Henry W. Savage, 1903-1906; besides being conductor of many concerts and societies of less importance. At present Mr. Schenck is conductor of the New York Festival Orchestra, the Schubert Glee Club, of Jersey City, and fills other positions. Mr. Schenck will return to his apartment at the Hotel Iroquois about September 15.

### Cappiani Returns.

Madame Cappiani, who purposed to spend next winter in Palermo, Italy, changed her plans upon the receipt of the news that the publishers of her book, "Helps and Hints for Perfection in Singing," would bring out the work this fall. When she received this assurance from Mr. Feist, she at once engaged passage for New York and will sail on the steamship Koenig Albert, September 26. She expects to arrive at this port about October 10, when she will resume her teaching.

### Virginia Listemann's St. Paul Success.

(By Telegraph to THE MUSICAL COURIER.)

ST. PAUL, September 6, 1907

Virginia Listemann sang at the St. Paul Music Festival and scored brilliant success. She captivated audience and critics.

W. S. BIGELOW, JR., Manager.

### Calvé Concerts.

Emma Calvé's American concert tour this season will begin at the Maine Festival in Portland, October 5. Later she will go to the Pacific Coast and Mexico. The prima donna is expected to arrive in New York from Europe on September 17.

### Letter of Manager Behymer to the American Musical Directory.

LOS ANGELES, Cal., September 2, 1907.

Mr. Louis Blumenberg, 1133 Broadway, N. Y.:

DEAR BROTHER BLUMENBERG—Will you please send me by mail a copy of your American Musical Directory, edition 1907-8, and bill for same, as I find I cannot get along without a yearly copy of your book.

You are a little shy on some Pacific Coast information, but at the same time you are giving us a book unequalled by any other similar publication, and there isn't a club woman or an officer of a musical organization in the United States but who should show their appreciation by taking a copy of this valuable work.

Very sincerely yours, L. E. BEHYMER.

### Weigester Summer School.

The Weigester Summer School of Vocal Music, which has been holding its sessions at Elmira, N. Y., during July and August, closed August 24. About forty pupils from all parts of the United States attended the school and an unusually successful season is reported. In addition to private instruction, recitals, concerts, etc., a course of ten lectures on "Tone Production" and a similar course on "The Interpretation of Classic Songs," were given by Mr. Weigester. A course in "Public School Music" and "Practical Sight Reading" was given under the direction of Nellie Burns, of Torrington, Conn. After a brief period of rest, Mr. Weigester will return to New York to resume teaching in his Carnegie Hall studios.

### Music for the Masses.

More than 15,000 persons gathered in the Mall, in Central Park, Sunday afternoon, to hear the program given by the United German Singing Societies of New York and Fanciulli's Concert Band. It was the annual appearance of the United German Societies in the park, and the chorus numbered 485, while friends of the singers evidently made up about a third of the great crowd. Carl Hein, director of the United Singing Societies, had recently returned from Europe, and he came in for so much applause that he was obliged to return to the director's box and bow many times.

### New Butterfly Flits Here.

Febea Strakosch, the new Madam Butterfly, whom Henry W. Savage is to present to the American public this season, arrived in New York on the Savoie last week. It is her first visit to this country since she sang with the Grau Opera Company seven years ago. Madame Strakosch has an extensive repertory and sings in six languages. She has appeared with marked success in Paris, Berlin, Milan, London, Madrid, and Lisbon. She will make her New York appearance at the Garden Theater early in October.

### King Clark to Sail.

King Clark, the well known singer and vocal instructor, who has been visiting in America for the past two months and spending his vacation busily by coaching a large class in Chicago, will return to his Paris home on the Kronprinzessin Cecile, September 17. Many pupils await his coming in the French capital.

### Carlo Kohrssen's Plans.

Carlo Kohrssen, the pianist and teacher, announces the opening of his studio, 249 West 126th street, New York, September 15. During the first two weeks of September Mr. Kohrssen will hear all pupils play who wish to enter for this session. He secured during the summer several promising young pupils, who will soon be heard in his musicales. He expects a prosperous season.

### Volpe's Dates.

Arnold D. Volpe, conductor of the Volpe Symphony Orchestra, announces three concerts at Carnegie Hall on the following Thursday evenings: November 21, January 23 and March 26. Jean Gerardy, cellist; Jeanne Jomelli, soprano, of the Manhattan Opera; Marie Herites, Bohemian violinist, and Rudolph Ganz, pianist, have been engaged as soloists.

### A Pirani Paragraph.

Eugenio di Pirani, the Brooklyn pianist, composer and pedagogue, was in Berlin last week and will return to this country early in October. His new "High School of Piano Playing" has been accepted for the advanced piano classes of the Vienna Conservatory.

### Half of Kneisel Quartet Arrives.

Willem Willeke, cellist, and Julius Roentgen, violinist, the new members of the Kneisel Quartet, arrived in New York last week aboard the French liner Savoie.



CHICAGO, Ill., September 7, 1907.

It may be said that the music school year is fairly begun by September 15. Registration is, however, not at its heaviest until the latter part of the month and continues well into October. September is, though, the most momentous month on the musical calendar—it may be called the springtime of the musical year. Anticipation permeates the atmosphere, new life and resolutions alike spring into being, and there is a general awakening of all the vitalizing forces out of which the fabric of musical life is woven.

Of all that goes to make the musical life, the most engrossing subject, particularly at this period of the year, and perhaps the most interesting at any period, is the music student. He it is who is the central pivot, the first cause, the living, breathing "bone of contention" in the great musical maelstrom. For him are built schools, colleges and conservatories, and an aggregation of talent is constantly migrating to and fro for his especial edification. For his patronage teachers vie with one another, and to the effort put forth in the promoting of individual "isms," from the occult to the strapping of a leather belt around the waist to hold up the diaphragm, in the hope of developing, or discovering, the "greatest virtuoso of the century," there is no cessation.

With an annual army pouring in from seemingly boundless tributaries to this great Western musical mecca, with an annual reinforcement, a renewal of the depleted ranks, and consequent depletion of paterfamilias' exchequer, the quest for fame and fortune is kept at par and the march of the musical student moves merrily, or pathetically, onward.

Entering the field with little technical knowledge and no esthetical enlightenment, the student with a sublime

self-consciousness of superior ability elects to soar, when he should do nothing but dig. Repertory begins at once; with the vocal student roles are "learned" by inserting some little vocal trick of "the great diva," here or there; mental notes are made, all for future emulation, of the strut and stride of Signor, the famous tenor, in the singing of his famous aria; and marginal notes are recorded on the program of the particular high note he elected to stand on his tip toes to eject, and so on, ad libitum—when simply how to sing the scale of seven tones in equalized tonal quality and tonal quantity has never been learned; or if it is the pianistic road to Parnassus he travels, to play the five finger exercise in the twelve major keys without putting the thumb out of joint is an impossibility.

Having entered the arena with no foundation to build upon, with no ideals but to be like Madame this, or Signor that, along the lines of the least resistance, is as far as the plummeting goes, and so he never arrives at even a "near station" to the El Dorado of the successful one. The limelight existence of the adored heroes viewed through the enchanting lens of distance forms the imaginary sequel to the fairy tales of childhood, and the dreams of realized ambition remain always but "castles in Spain."

The teachers, too, many of them, in reviewing the faults of failures, are in a barren desert when the deeper questions of art, its philosophy and psychology, call for analysis; and more often than not, when it comes to the explaining of the cause and effect of technical and esthetical problems, the guiding star is enveloped in a nebulous haze; or as is the case with many private teachers who specialize on one, only, of the multitudinous phases of the many branches necessary to qualify in as teachers, they fail utterly so far as being an artistic inspiration for the pupil's emulation.

Real cream, not skimmed milk, is what is needed in the teaching field, and the thoroughly digestible and nutritive properties of a carefully prepared curriculum, to be given under the direction of experienced and competent teachers. Not mere form, but substance; not a curriculum on paper alone, but bona fide teachers with a knowledge of the bone and marrow of musical art and the ability to impart that knowledge. Then, when time presents an opportunity to the pupil that might yield returns, he will not be non compos mentis, musically.

When there is nothing in the daily life of the young student to foster any latent talent for the understanding of the fancy, feeling or imagination in art, its intrinsic value of technical workmanship, the rushlight remains a rushlight to the bitter end.

Among the compositions to be produced by the Apollo

Club, Harrison Wild, conductor, this year, will be "The Crusaders," by Pierné.

Cards have been issued announcing that George Hamlin will resume teaching September 9, at his residence and at his studio in the Fine Arts Building.

Among the newcomers to Chicago is Morgan Jones, basso. Mr. Jones has been here about a year and during that time has filled quite a number of engagements. As Pooh-Bah in "The Mikado," which was put on at the College Theater in July, by a summer stock company, Mr. Jones scored a success.

Edna Richolson, the young pianist, has just returned to Chicago from Leland, Ill., where she has been spending the summer with her parents. Miss Richolson has added some novelties to her repertory, and will appear with many

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prominent organizations throughout the country and with several local clubs the coming season.

Catherine Hall-Thatcher, of Monessen, Pa., who has been spending the summer at the home of her parents, Mr. and Mrs. John E. Hall, of 7235 Merrill avenue, will be remembered by those forming the inner circle of Chicago's musical life as a gifted violinist. As Catherine Hall she was one of the most active and prominent members of this chosen coterie. A graduate of the Chicago Musical College and a favorite pupil of Bernhard Listemann, Mrs. Thatcher reaped many laurels before going to live in Pennsylvania, where she is now one of the leading violinists and teachers. Mrs. Thatcher returns to her home to resume her classes in violin and has all available time filled for the coming season.

The Sherwood Music School will begin its fall and winter term on September 9, in the Fine Arts Building. It may be said that no other school is conducted along more artistic lines. The director, William H. Sherwood, has a high reputation as a pianist, and it is safe to say that few teachers have been more successful. With a faculty embracing some of the leading musicians of the West, and in enlarged and more elegant studios, which enable them to more commodiously look after their constantly increasing registrations, the prospect is for one of the most successful years in the history of this school. The personnel of the faculty is as follows: William H. Sherwood, director of the piano department, and as assistants, Eleanor Sherwood, Georgia Kober, Bertha Stevens, Greta Antis Cho-Yo, Mabel Webster Osmer, Francis Moore, Edith Bane, Amanda McDonald, Lucy Seator and Carl Sauter. Vocal department—Arthur Beresford, Shirley Gandell, Grace Nelson Stensland, Elaine de Sellem,

George Ashley Brewster, Mrs. Arthur Beresford and Zoe Pearle Park. Harmony, counterpoint and composition—Daniel Protheroe, Walter Keller and Edith Bane. Violin department—Joseph Chapek and John Mallek. Organ department—Walter Keller. Harp—Enrico Tramonti. Musical history—Lena G. Humphrey. Sight reading and public school music—William Apmadoc. Tonometer system of ear training—Lester C. Singer. Elocution and dramatic department—Ida Ellen Derven. Languages—Consiglia Bartolomei, Marie de Blesine and Mena C. Pfirsching.

Among the new sopranos in Chicago is Belle Hulbert Forbes, a young coloratura singer of promise. Miss Forbes has just completed several years' study abroad, two years of which were spent with Frantz Proschowsky in Paris, who is becoming well known in Europe. With Proschowsky Miss Forbes studied the roles of the modern Italian operatic school. While in Chicago Miss Forbes will accept a limited number of pupils.

Theresa Armitage is rapidly filling all her time with pupils, fitting them for teaching in the public schools. Miss Armitage is head of the music in the South Side Normal School.

The Walter Sply Piano School, at the opening of the fall term, reports the largest registration of pupils in its history. The fall term will begin Monday, September 16. Among the new features this season are the beginners' class in the Faellen system and a course for professionals.

The American Conservatory will begin the new school year on Monday, September 9, under the usual favorable conditions. All the members of the faculty have returned from their vacations and renewed their work. Indications

point to a registration which will exceed that of any previous year.

Mae Allport, one of Chicago's best known teachers of piano, will resume lessons on September 16.

The Columbia School of Music has just issued its catalogue for the season of 1907-1908. Long established at Kimball Hall as one of the leading schools it is now in new and more commodious quarters at the Fine Arts Building, where the school will begin the fall and winter term on September 9. The officers of the school are Clara Osborne Reed, director, and Anne Shaw Faulkner, manager. The faculty is Clara Osborne Reed, director of the piano department; Gertrude H. Muddough, head of the Virgil clavier department, and as assistants, Marx E. Oberdorfer, Arthur N. Granquist, Cyril Graham, Winifred W. Lamb, Helen Jordan Graham, Edith Kellogg, Elizabeth Saviers, Clara Cermak, Ella Johnson, Phoebe van Hook, Kathleen Air, Frances Crowley, Mabel Seward, Katherine Hedglin, Lena Bristol Brantingham, and Hazel Troeger. Vocal department—Alexander von Fielitz, George Nelson Holt, Louise St. John Westervelt, Julia Ensign Warren, and Lillian Price. Violin department—Leon Marx and Oscar Kaufmann. Violoncello—Ludwig Corell. Composition, orchestration and improvisation classes will be under the direction of the eminent German composer and conductor, Alexander von Fielitz. The

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Among the visitors at THE MUSICAL COURIER office this week were Mrs. David A. Campbell and Mrs. William E. Ziegler, members of the Matinee Musical Club, of Coffeyville, Kan. The "Year Book" just issued by the Matinee Musical speaks volumes for the musical understanding and executive ability of its members. The programs for the year are all arranged and the individual members' parts apportioned. There will be several miscellaneous programs, "A MacDowell day," "A Mendelssohn evening," "A complimentary day to the school children of Coffeyville," with children's songs and music; a program devoted to Russian music, and one to Scotch music; a Chopin and Brahms program, a Wagner program, and a program of cradle and folk songs of many nations. The officers of the club are: Mrs. David A. Campbell, president; Mrs. William H. Shepard, vice president; Leila C. Elliott, recording secretary; Mrs. John H. Stephens, correspondent and Federation secretary; Ada B. Norris, treasurer; Grace Osborn, auditor, and Mrs. William E. Ziegler, librarian. Executive Board—Mrs. David A. Campbell, Mrs. John H. Stephens, Mrs. William E. Ziegler, Mrs. M. A. E. Patton, Leila Elliott, Ada B. Morris, Grace Osborn, Floss Duncan, Mrs. Herman C. Lewis and Mrs. William H. Shepard. Program committee—Mrs. William H. Shepard, chairman; Mrs. Fred S. Lawrence, Bee McClellan, and Mrs. William E. Ziegler. Reception committee—Floss Duncan, chairman; Mrs. Harry C. Jordan, Bee McClellan, Nelle Osborn, Mrs. John H. Stephens, and Catherine Read. Membership committee—Mrs. Herman Clarke Lewis and Leila C. Elliott. Program reviewers—Mabel Willis and Mrs. C. T. Carpenter.

EVELYN KAESMANN.

The Emperor William prize for choral singing is not to be competed for in Germany this season.

### Jessie Shay's Success in Mexico.

Jessie Shay, the well known New York pianist, made her Mexican debut on September 4 with rousing success, as is stated by a MUSICAL COURIER telegram from Mexico City. Previous to her concert, heeding the custom of the country, Miss Shay invited a number of representatives of the press for a private hearing of her program, which was as follows:

Toccata and Fugue ..... Bach-Tausig  
Impromptu ..... Schubert  
Arabesque ..... Leschetizky  
Lucia (for the left hand alone) ..... Leschetizky  
Etude ..... Moszkowski  
Valse Caressante ..... Castro  
Rhapsodie 12 ..... Liszt

The two leading papers of Mexico City had this to say about Miss Shay's performances:

In the private piano recital which Jessie Shay gave yesterday to the press at Sala Wagner, we experienced various sensations. The first impression which this pianist caused was that of "simpatica." She has a graceful and attractive air and her smile is animated by her Latin eyes through their vivacity. Regarding her work, the performance of yesterday, composed of test numbers, assayed masculine vigor and absolute purity. She was truly happy in the interpretation of the Bach-Tausig toccata and fugue and an etude of Moszkowski. She showed great authority of the left hand in the "Lucia" of Leschetizky, composed for the left hand alone. Miss Shay delighted us and as encore gave an "Arabesque" of her own. Within a few days we will be better able to appreciate this distinguished artist, for she will give three or four recitals at the "Academia Metropolitana." We predict a great triumph for Miss Shay.—El Diario, August 21, 1907.

She has in her favor grace, gentleness and spiritual elegance, which emanate from all her person. Her powerful technique, crystalline clarity of phrasing and the facility with which she deciphers the most complicated passages, all proclaim her as an executant of great weight. One hearing is not sufficient to reveal all the qualities of virtuosity and interpretation of which an artist is capable, but to judge from the liberal proof of yesterday, Miss Shay will cause a most favorable impression on our public. At the demand of the audience, the amiable artist executed a composition of her own—picturesque and graceful—the "Arabesque Mignonne." Miss Shay is a striking example of what ambition such as hers may do, when combined with a temperament artistic, poetic and cultured. The graceful artist speaks Spanish admirably; she studied it tenaciously in New York, but this knowledge of the language and her beauty are not the only requisites which will make her, within a brief time, the object of cordial applause.—El Imparcial, August 21, 1907.

### Dedicating an Organ.

In Convention Hall, Toronto, was begun last week a series of organ recitals on the big organ which was recently placed in that building. The soloist was Arthur Blakeley, organist and director of the Sherbourne Street M. E. Church Choir, of Toronto. Mr. Blakeley is a native of England, but has lived in Canada since 1884. He is known as director of one of the best Canadian choirs, as an orchestra conductor, a lecturer on musical topics and a composer. The program included the "Tannhäuser" overture, "In Paradise," Dubois; "Spring Song," Hollins; a Bach fugue, a concert piece by Mr. Blakeley, Lemmens' "Storm Fantasia," and the "Queen of Sheba" march.

### W. L. Blumenschein's Return.

W. L. Blumenschein, of Dayton, Ohio, who enjoys an enviable reputation as composer and teacher, after a year in Europe, is home again, and is about to resume his activities. Mr. Blumenschein passed this year abroad to the best advantage. The Dayton Daily News, of recent date, published his picture and an interesting account of his experiences with famous musicians in the Old World.

### An Organ Prodigy.

It is not often that musical prodigies show a predilection for the organ. In Toronto, Canada, there is a lad named Ernest MacMillan, who plays the organ like a mature artist. He is a pupil of Arthur Blakeley, the foremost organist of the Dominion. A recent issue of the Canadian Music Trade Journal contained the following article about this boy organist:

Ernest MacMillan, the clever boy pupil of Arthur Blakeley, organist of Sherbourne Street Methodist Church, Toronto, will spend the next year in England, Scotland and Wales. Ernest MacMillan has extraordinary talent. Although only eleven years of age, he plays with a depth of feeling and expressiveness that characterizes the mature performer. His work has no juvenile characteristics, and his performances always create astonishment. He has played on several occasions in Massey Hall before large audiences, his first appearance there being at the age of nine. During the coming season Mr. Blakeley will include a number of the boy's compositions on his recital programs. Lemare, the great English organist, has been much impressed with the boy's work, and in a recent letter to Mr. Blakeley requests his English address.

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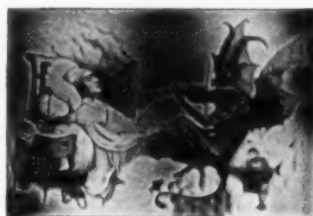
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